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 " XVI. 1754-1797
 " XVII. 1797-1821
 Napoleon 1793-1806



LIVIA, WIFE OF AUGUSTUS, AND MOTHER OF FAUSTINA WHO MARRIED MARCUS AURELIUS.
Roman, 1st century A.D. Marble bust in the National Museum, Naples.



THE BUST OF ELCHE.



AUGUSTUS CESAR. (IN MUSEUM OF THE VATICAN.)



ARCHAISTIC STATUE OF ARTEMIS.
(FROM POMPEII, IN NATIONAL MUSEUM, NAPLES.)
ENGRAVED BY G. A. POWELL.



CICERO





LORENZO DE MEDICI



CHARLES V.



HEAD OF DANTE BY ORCAGNA



From the painting by Fra Bartolommeo Engraved on wood for "Harper's Magazine" by Henry Wolf

SAVONAROLA



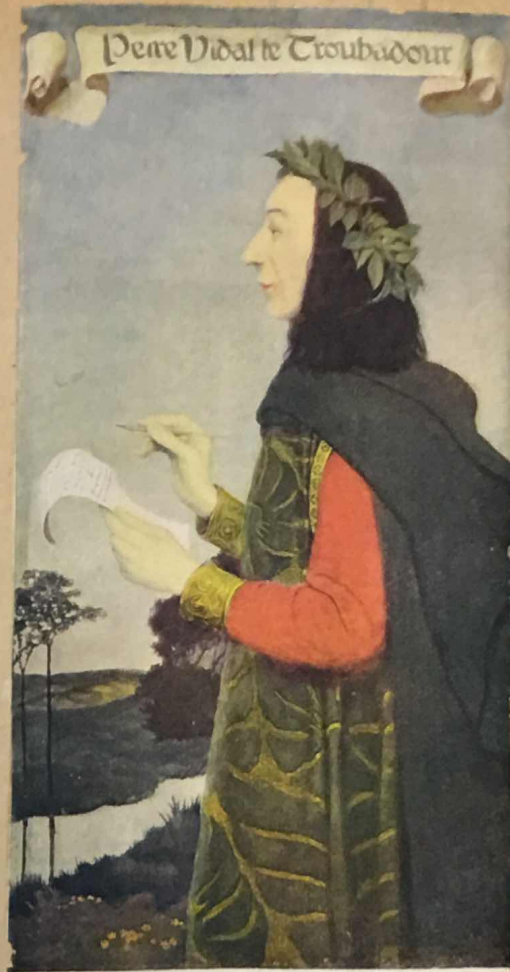
COLE UFFIZI, FIRENCE

ENGRAVED BY T. COLE, FROM THE ORIGINAL PAINTING IN THE UFFIZI GALLERY, FIRENCE.

PORTRAIT OF VERROCCHIO, BY LORENZO DI CREDI.



FEDERIGO GONZAGA, BY FRANCIA



VIDAL POET AND SATIRIST



PORTRAIT OF DUKE ERCOLE OF FERRARA BY FRANCESCO OSSA



DANTE



HEAD OF DANTE BY D. G. ROSSETTI



The Fair Rosamond.
From a very rare engraving of an ancient painting.

THE ROMANCE OF ROSAMOND.

THE romance of a beautiful woman retains its interest for all time, and when that romance is connected with history, the interest is doubled. The story of the Fair Rosamond, the "Rose of the World," the love of King Henry II., and the tales of her mystical, beautiful Bower, the accounts of Queen Eleanor's jealousy and hints of her harsh treatment of the fair daughter of the house of Clifford, the unhappiness and doubtless the early death of the lovely woman, contain an element of

romance and attraction which the march of Time has not dulled, and the meagre accounts of which are but a fascination to the imaginative mind of the poet and dreamer. That there was such a person there is no doubt; her father, Walter de Clifford, was a man of prominence in the kingdom during his time, and the family boasted not only blood, but beauty and a fair share of this world's goods. As to Rosamond herself, however the accounts of historians may differ on other points, there is no question that

1 2 3 4



HENRY VII.
Reproduction by kind permission of the Society of Antiquaries



HENRY VII., EMPSON, AND DUDLEY ARTIST UNKNOWN



COSIMO DEI MEDICI—BY JACOPO DA PONTORNO
(1493-1558)



VITTORIA COLONNA—BY SEBASTIANO DEL PIOMBO
(1485-1547)



LORENZO DE' MEDICI
ITALIAN IN THE FLETTGALLERY



THE HAVANA PORTRAIT.

PICTURES IN THE JARVES COLLECTION AT YALE SCHOOL OF FINE ARTS, NEW HAVEN



KING EDWARD V.

Assailed Thence 1483 (Murdered in Tower Same Year).



EDWARD III., THE FOUNDER OF THE ORDER OF THE GARTER.



KING EDWARD I.

Crowned 1272.



KING EDWARD II.

Crowned 1305.

ashamed to confess it, and few can forget that strange scene in Westminster Hall, when the King met his subjects face to face, and with a violent burst of bitter weeping frankly admitted his error. His policy was wise. He aimed at the of a United



IT OF JEANNE D'ARC WITH HALO, IN MANDSCRYPT OF FIFTEENTH CENTURY. BRAUN PHOTOGRAPH



KING EDWARD III.

Crowned 1327.

harmless and unworthy of notice; but we beg to

1374. This on a previous



ISABELLA OF CASTILE, DUCHESS OF BURGUNDY. BY G. CAROTO (The Society of Antiquaries)



RICHARD III.

Reproduced by kind permission of the Society of Antiquaries

point out that a popular periodical finds its way into hundreds of thousands of hands, where the in



PAINT BY ANTONELLO DA MESSINA



JEAN ARNOLFINI
AND HIS WIFE
JEANNE DE CHENANY

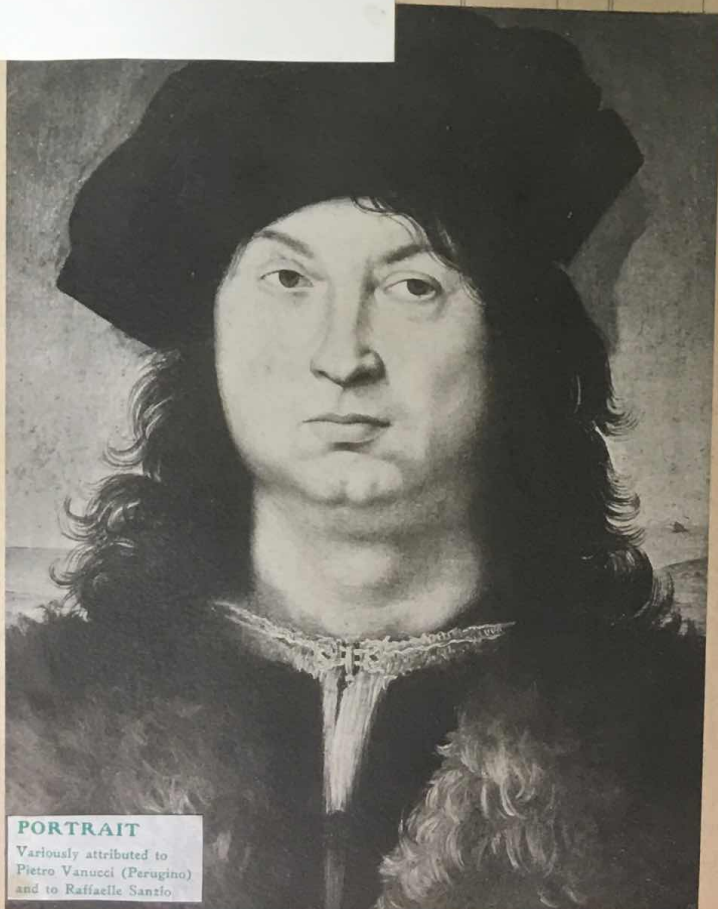
By Jan van Eyck
(National Gallery)

*Photo. Bruckmann.*

PORTRAIT ASCRIBED TO BOTTICELLI.
Formerly believed to represent La Bella Simonetta.
Staedel Institut, Frankfurt.



THE INFANT SAVIOUR
By Giovanni Beltraccio

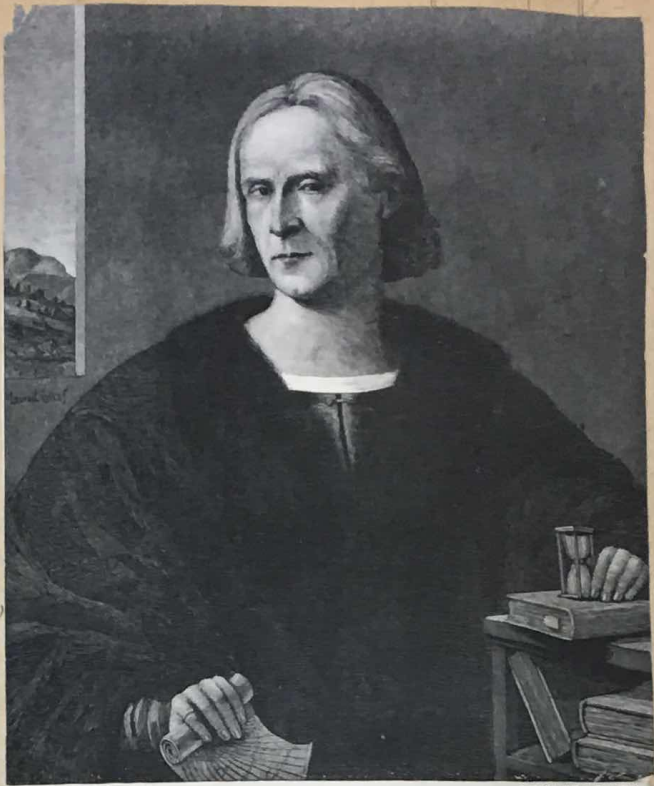


PORTRAIT
Variously attributed to
Pietro Vanucci (Perugino)
and to Raffaele Sanzio.





PICO DELLA MIRANDOLA. (AFTER ORIGINAL IN THE UFFIZI GALLERY, FLORENCE; PAINTER UNKNOWN.)



ENGRAVED BY T. JOHNSON.

OWNED BY JAMES W. ELLIOTT.

THE LOTTO PORTRAIT OF COLUMBUS.



CRISTOPHORO COLOMBO



WILLIAM ELPHINSTONE, BISHOP OF ABERDEEN BY WILLIAM OF BRUGES

1432-1513



ST. LOUIS ADMINISTERING JUSTICE.

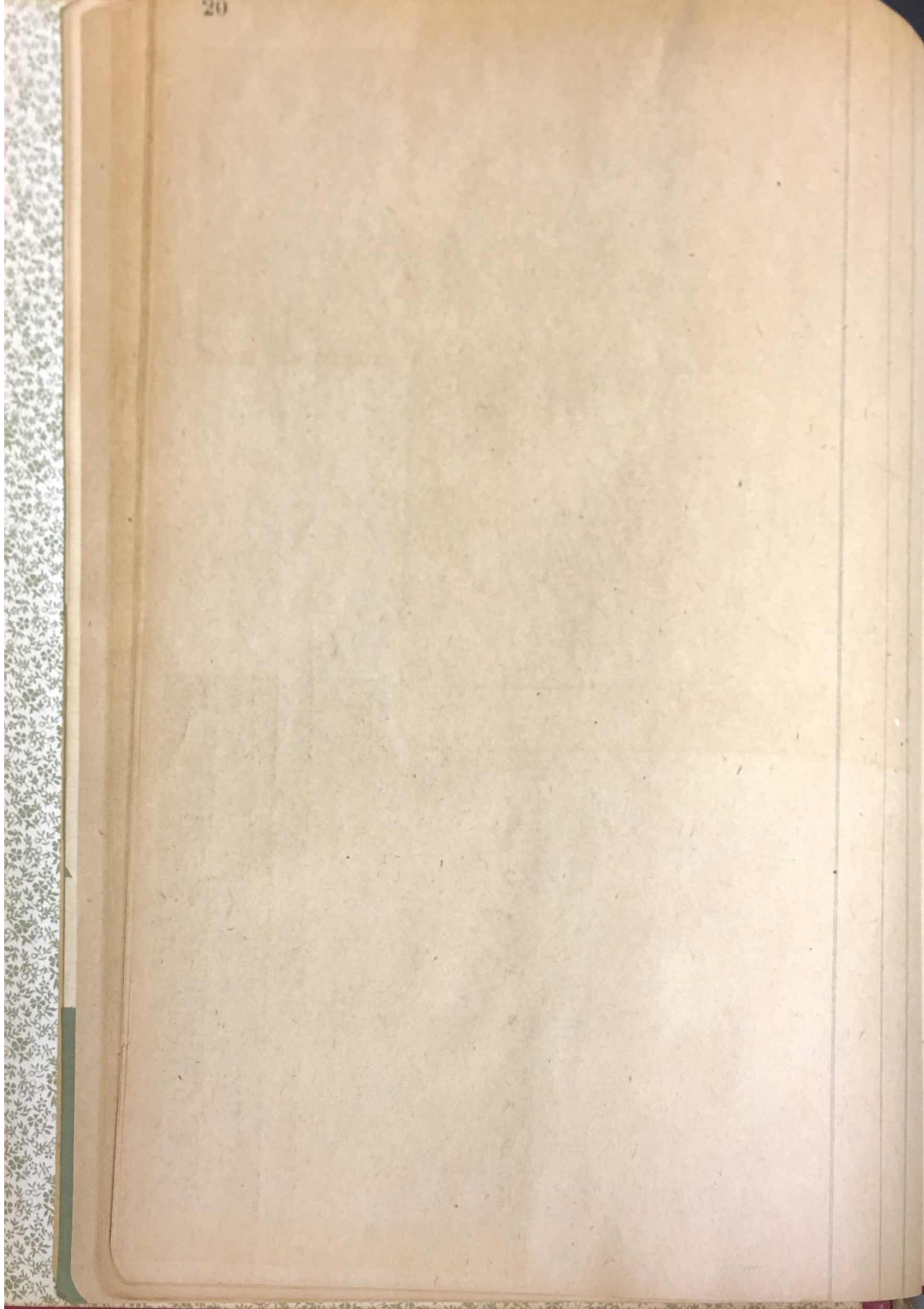


BAYARD.



THE MAID OF ORLEANS.

From the portrait, by an unknown painter, in the Hôtel de Ville at Rouen.



DÜRER

BY JOHN LA FARGE

"Nürnberg's band goes through every land"

ALBRECHT DÜRER.

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escape
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PORTRAIT OF A MAN BY ALBRECHT DÜRER (1500, by 24 (1500))



From a photograph by Hansjörgel

PORTRAIT OF DÜRER BY HIMSELF (1500)
MUNICH GALLERY



in photograph by Van der Weyde

PORTRAIT OF A YOUNG MAN, BY HOLBEIN
Recently acquired by the Metropolitan Museum of Art



SIR THOMAS MORE.

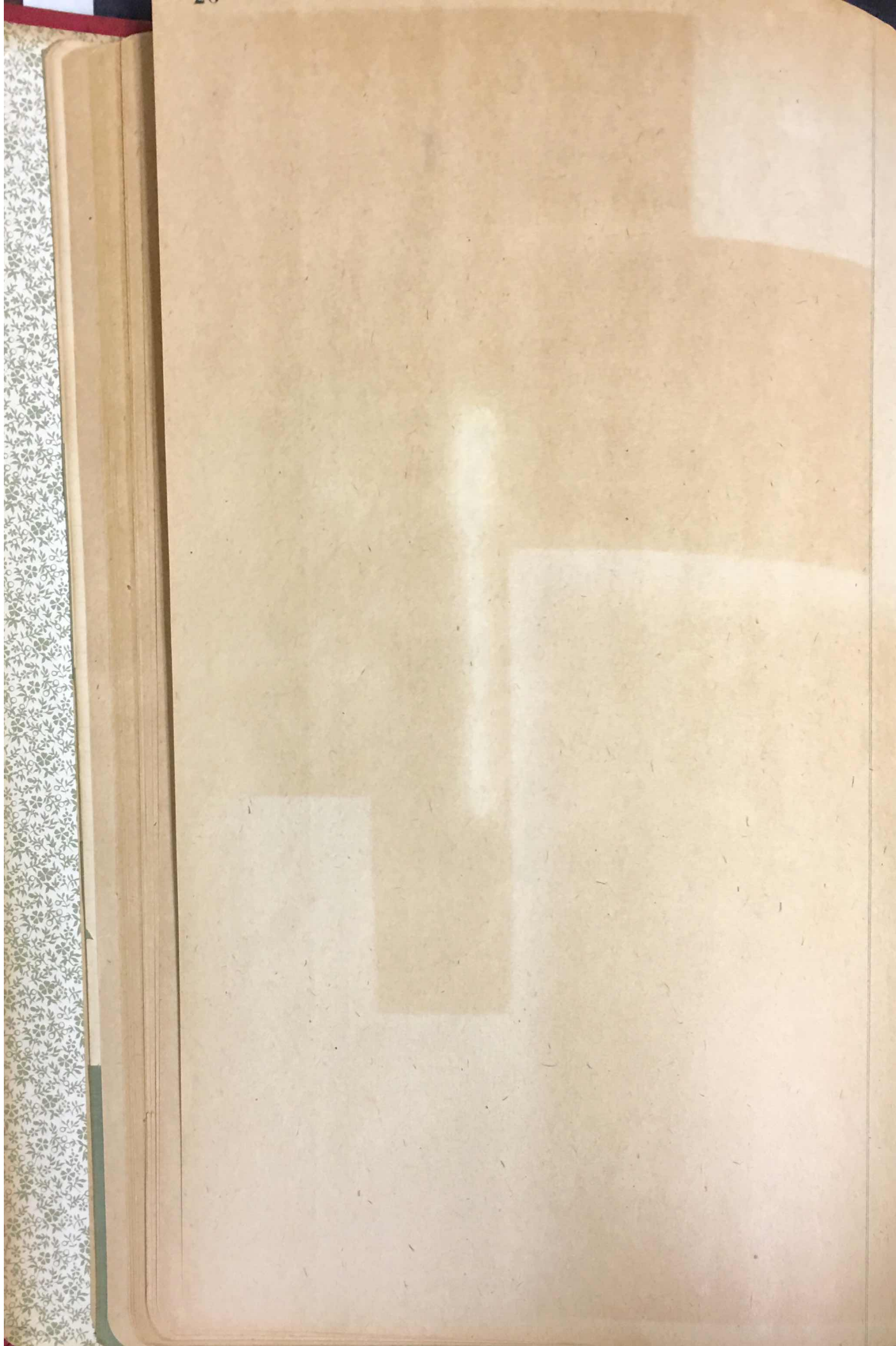


THE DUKE OF NORFOLK.





HENRY THE EIGHTH.



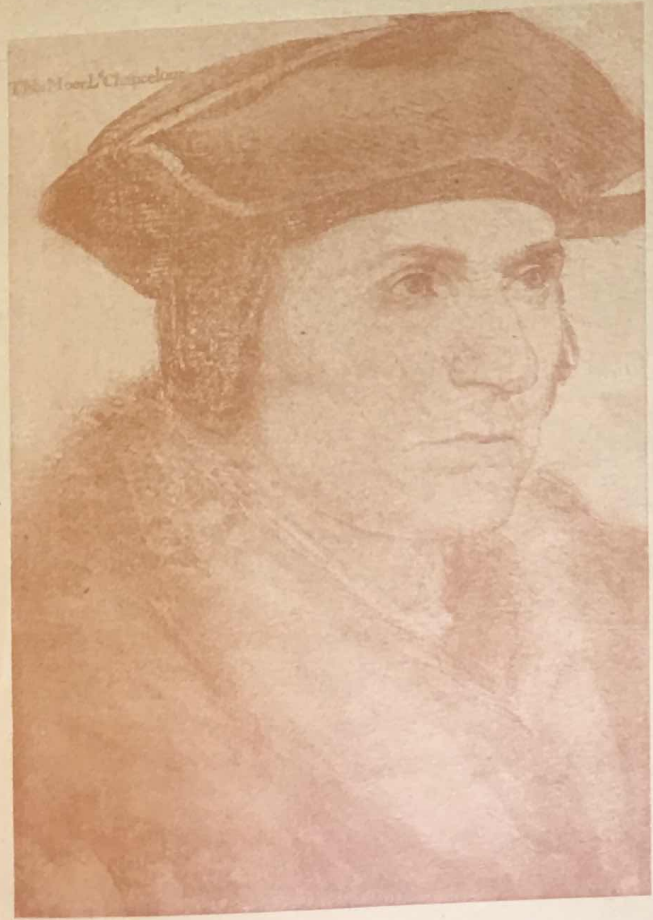
John Lull.



Edward Prince of Wales.



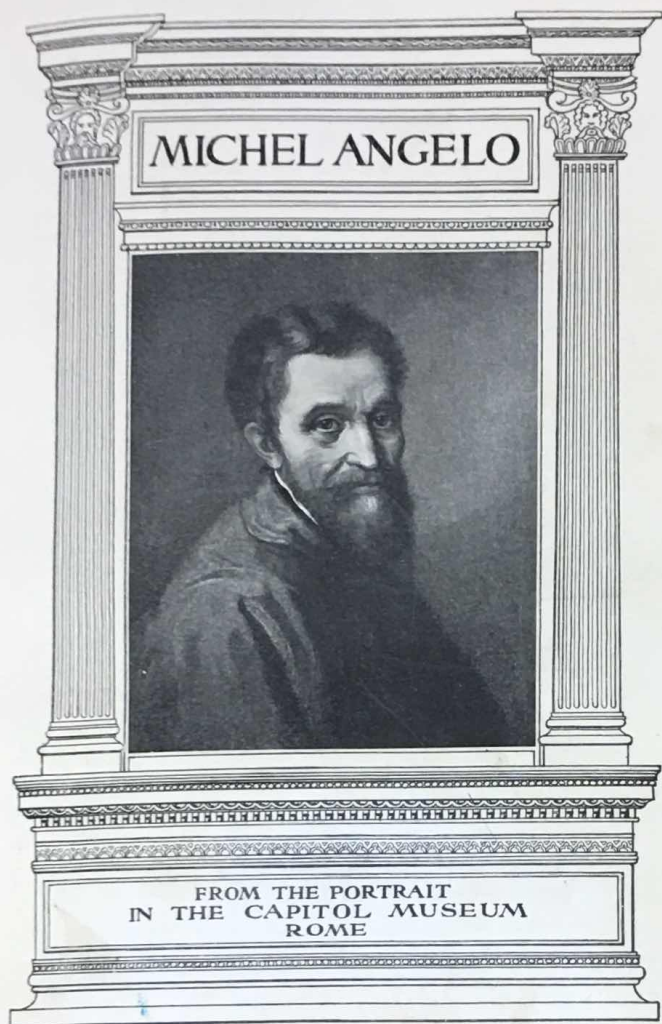
The Most Excellent



HANS HOLBEIN
Sir Thomas More

1535

D VI.



THE SIX QUEENS OF HENRY VIII.

The extraordinary matrimonial adventures of the famous Tudor monarch, their interest as one of the strangest chapters in the annals of royalty, and their influence upon the later history of England.

IT may sound like a paradox, but the eighth Henry of England, looked at from one point of view, might almost be considered a pattern of kingly morality. He was sometimes praised as such by saints like Cranmer. Other rulers have left us rows of brilliant faces on their palace walls, painted in all their blooming beauty and insolence by the monarch's

own painters. They are pointed out as the Duchess of This and the Marchioness of That, the king's favorites. But when we see the row that Henry left, they are all wives.

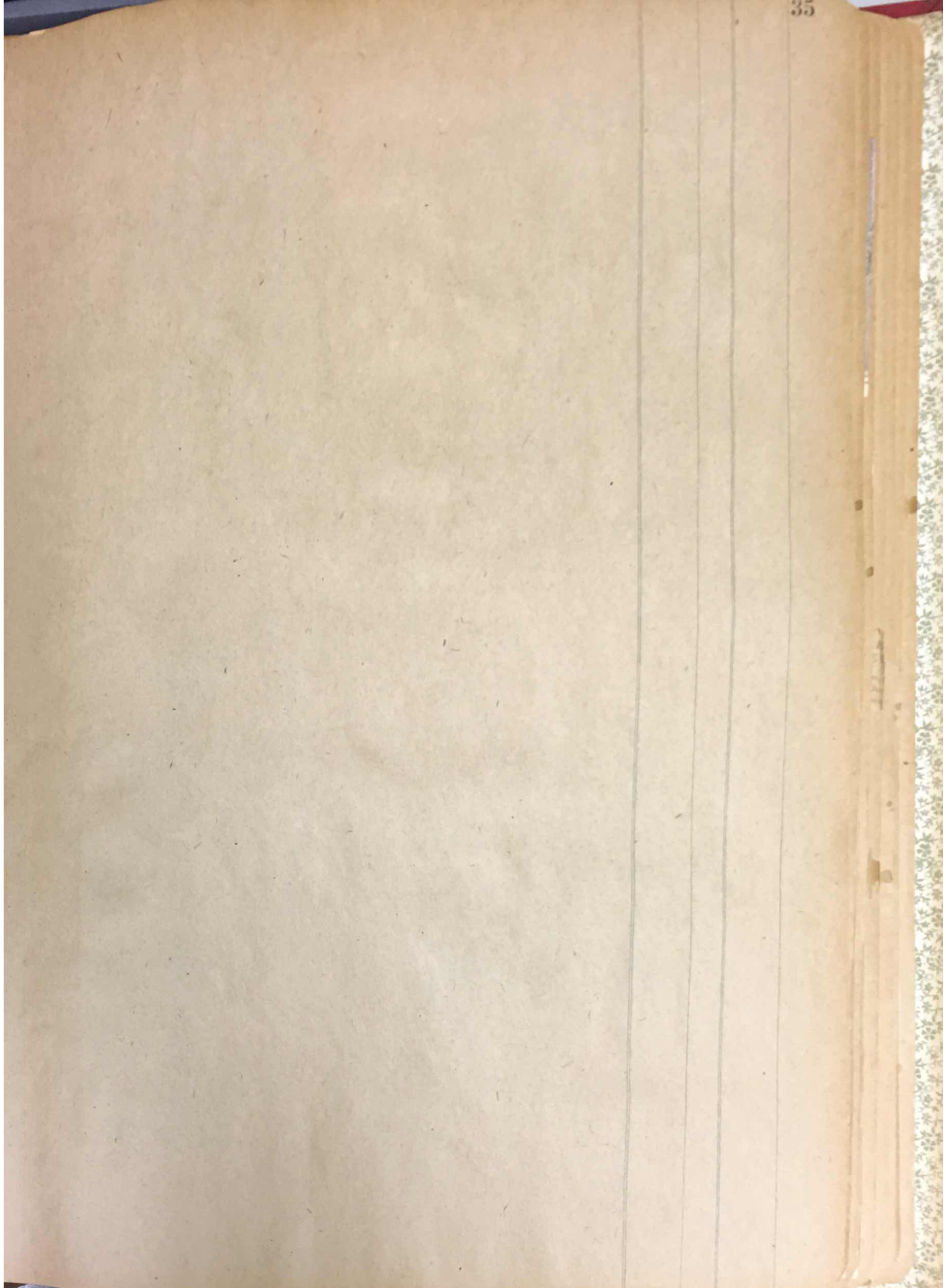
As it was against the feeling of England that he should have more than one queen at a time, he was sometimes driven to harsh measures to make the way clear



HENRY VIII, KING OF ENGLAND.









LOUISE OF SAVOY AND MARGUERITE DE VALOIS — Page 102.



CHARLES V. — Page 100.



FRANCIS I.

[Page]



CATHERINE DE MEDICIS.



CATHERINE DE' MEDICI.

SIR HENRY GUILDFORD.

PRINCESS MARY, eldest daughter of Henry VIII., afterward Queen (Bloody) Mary.
From the painting by Joannes Corvus.

Vol. XIV—35



FRANCIS II. (AGED SIXTEEN). —Page 270.



IACOBS.V, REX, SCOTORVM.



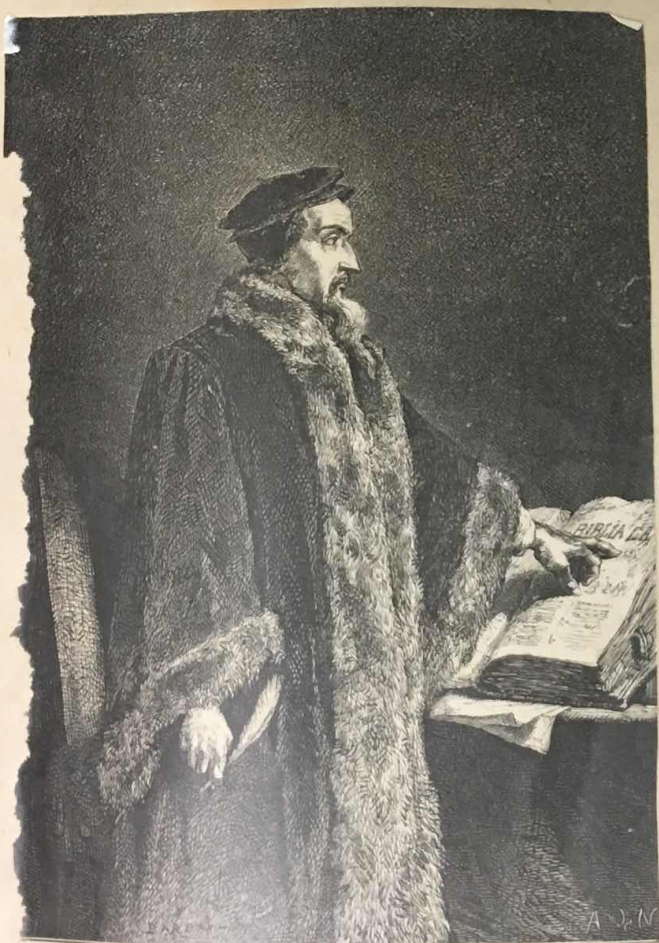
ELIZABETH HOLBEIN AND HER CHILDREN BY HOLBEIN 1570



EDWARD VI. BY GWILLIM STREETES
Reproduced by kind permission of Lord Altham



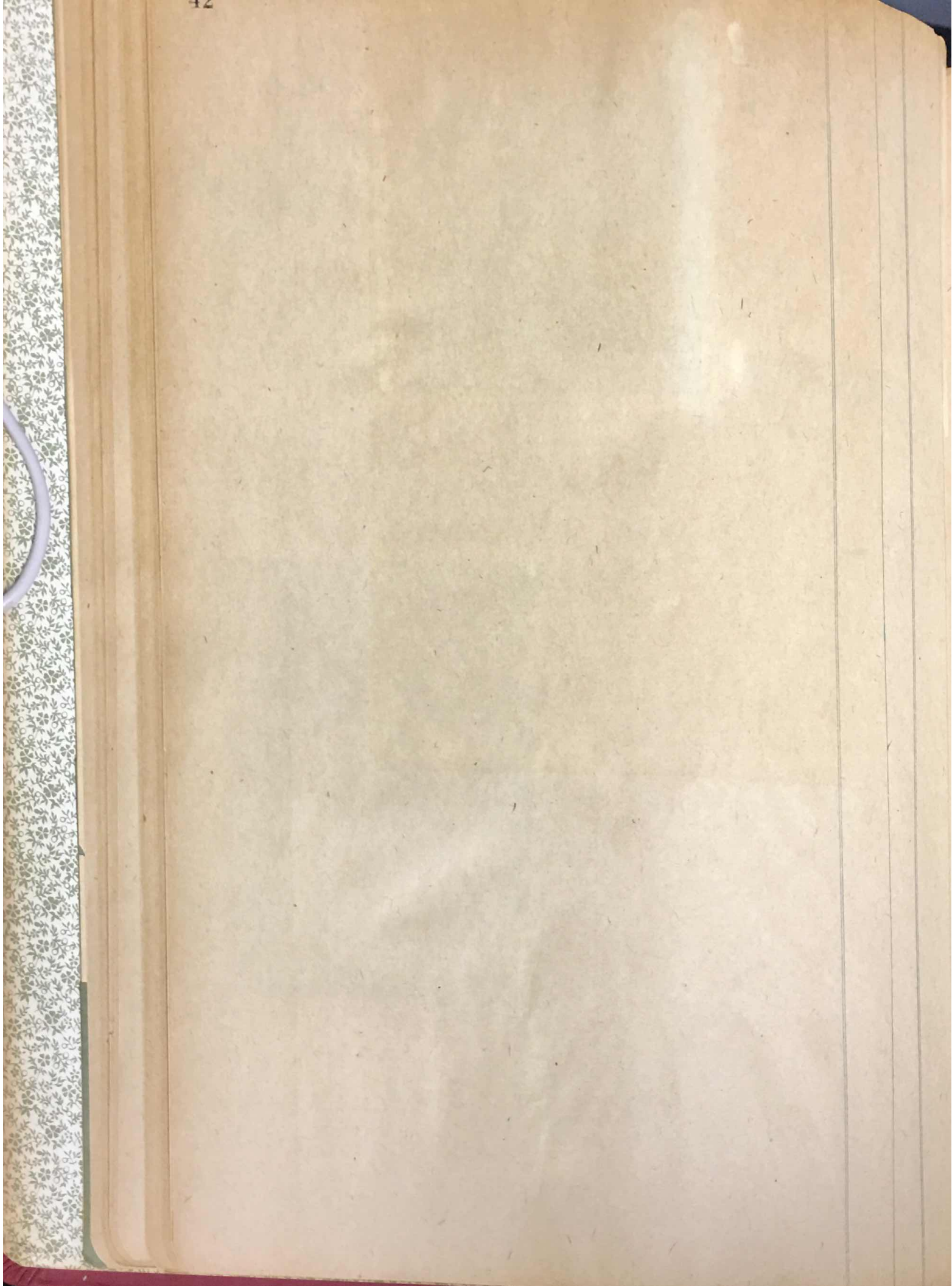
KING EDWARD VI.
Ascended Throne 1547; Died 1553.



CALVIN — Page 222.



PHILIP II OF SPAIN. TITIAN WAS THE FAVORITE PAINTER OF CHARLES V, WHO SUMMONED HIM FROM ITALY TO THE IMPERIAL COURT AT AUGSBURG; AND THIS PATRONAGE WAS CONTINUED BY PHILIP II UNTIL THE GREAT PAINTER'S DEATH IN 1576.
From a photograph by the Berlin Photographische Company after the painting by Titian in the Prado at Madrid.





RAPHAEL.

PORTRAIT BY HIMSELF IN THE UFFIZI GALLERY, FLORENCE.

From a photograph by Brugi.

RAPHAEL.

BY JOHN LA FARGE.



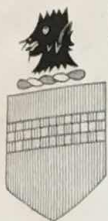
HOWEVER desirous an artist may be of glorifying that type of artistic beatitude whom we call Raphael, he must needs hesitate. It is not only that he may have to analyze the movements of a mind that has floated easily through most of the spaces of art, marking its limits as if with the brush of a wing, but he has to make a picture of Success itself, of that Fortune which is so impenetrable that we are still pagans in our view, and unwilling to believe that it can be built, as the pagans themselves made out, of smaller and more visible powers.

The easy and successful life of Raphael of Urbino is so completely one with the effect of his work upon us that his very good for-

The next article in "The Great Artists" series, on Rembrandt, will appear in the April number.

An Old London Folk Tale

BY MONCURE D. CONWAY



The First Whittington
Coat of Arms

IN the year 1862 some workmen, while repairing the cellar of a house in Gloucester, came upon a carved stone. It was a neatly executed sculpture representing a boy with a cat in his arms. This discovery at once attracted the attention of Dr. Samuel Lysons, rector of Rodmarton, who, two years before, had published

a work of remarkable research, entitled, *The Model Merchant of the Middle Ages, exemplified in the Story of Whittington and his Cat*. In this monograph Dr. Lysons had affirmed the substantial truth of the story of Whittington's Cat, in the face of a confirmed antiquarian scepticism. The various explanations that had been given of the legend assumed that the Cat story was much later than Whittington's own time. He died in 1423. Dr. Lysons had directed his investigations to prove the legend well known in the fifteenth century. His arguments had not convinced antiquarians. But this sculptured boy and cat proved to be important witnesses. Fortunately, in England the history of every square foot of land is traceable.

The enthusiastic rector was soon exploring the archives of Gloucester, and at length came upon a rent-roll of the time of Henry VI., 1460, with the following entry: "The Prior of Lanthony holds all those houses and buildings with their appurtenances in the aforementioned lane, called Abbey Lane, up to the common highway adjoining the chancel of the church of St. Nicholas, and also the tenements of Richard Whitynton, Lord of Staunton, which are called Rotten

Row and Ashwell's Place." The Richard Whitynton here mentioned was already known to have been the grandnephew of the famous Lord Mayor. Surveys were instituted, which proved that his tenements described in the above rent-roll stood just where the sculpture was found.

Richard Whittington was born in or about the year 1358. He was a younger son of Sir William Whittington, of Pauntley, Gloucestershire, where he was born. Sir William having died in 1360, his widow was left in good circumstances. A branch of the family still exists at Hamswill, near Pauntley. Dame Whittington was of the North Devon family of Mansels. From her neighborhood had come Sir John Fitzwarren, then a great merchant in London. To him, as a friend of the family, Richard was sent as a apprentice, then the highest place open to a boy, unless he went into the Church or the law. Only the sons of "freemen" of the City, or boys of good and honorable families, were admitted to the seven years' apprenticeship. About the age of thirteen Whittington came to London. Mr. Besant gives a graphic description of the City of that time, which was a sort of republic governed by a mercantile oligarchy.

In 1379, when Whittington was twenty-one, his name appears, for the first time, in the City records,—as contributing five marks as his share of a loan to the City. This was not so much as the share of some others, but shows he had taken up his "freedom," and was in successful business. Whittington's name next appears in 1387, as one of the Common Council. Two years later he is named as surety for ten pounds towards the defence of the City. Thus in ten years his assessment had risen from five marks to ten pounds, this sum being that paid by the richest citizens. In 1393 he was chosen Alderman, and in the same



1439



Queen Elizabeth



Henry VIII



Henry VIII & Edward VI



Philip II of Spain



SIR WALTER RALEIGH



— LADY JANE GREY. —



SIR FRANCIS DRAKE



SIR FRANCIS DRAKE

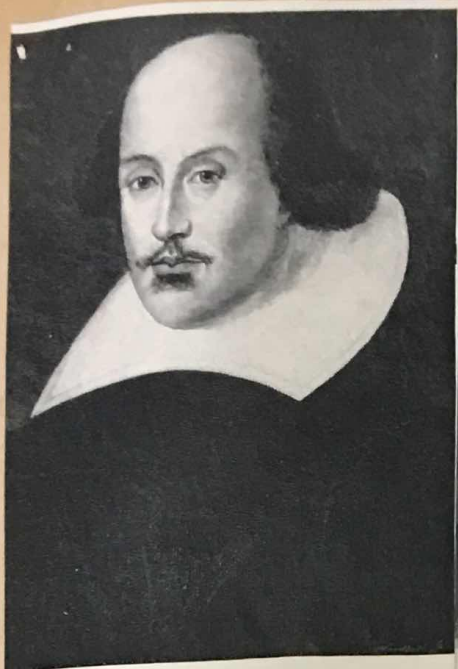


QUEEN ELIZABETH THE RAINBOW PORTRAIT BY ZUCCARO



WM. CECIL, LORD BURGHLEY BY MARC GERRAERT





THE ELY PALACE PORTRAIT.



THE DROESHOUT PRINT, PREFIXED TO THE FOLIO OF 1623.
Reproduced by photograph from the copy in the Lenox Library, New York.



FRANCIS BACON, VISCOUNT ST. ALBANS.
English Philosopher.



MARGARET OF NAVARRE.



SIR PHILIP SIDNEY.



CATHERINE DE' MEDICI
FROM A PORTRAIT BY CLOUET IN THE LOUVRE.



MARCO POLO



PORTRAIT OF JOHN GERARD
FROM HIS "HERBAL"



PORTRAIT BY SIR ANTHONY MORE



ELIZABETH, QUEEN OF BOHEMIA
BY MIEREVELDT



THE FACTS ABOUT SHAKESPEARE.

BY JOHN CORBIN.

INSTEAD OF BEING A DIVINITY "OUT-TOPPING KNOWLEDGE,"
THE GREAT ELIZABETHAN DRAMATIST IS ONE OF THE CLEAREST-
CUT FIGURES IN LITERARY BIOGRAPHY.

IT has often been said that we know nothing of Shakespeare's life, except that he was born at Stratford, wrote plays in London, and died at Stratford at the age of fifty-two. His character as a man and as an artist it has been the fashion to regard as inscrutable.

Others abide our question—thou art free.
We ask and ask—thou smilest, and art still,
Out-topping knowledge.

To the romantic view of the nineteenth century, which Matthew Arnold thus voices, the great Elizabethan playwright was divine.

Many distorted shadows have been cast by the priestly fires of poet-worshippers. One of them is the idea that no unschooled rustic, no mere actor-playwright, could have been all that Shakespeare's votaries make him out, and so weak minds weave mares' nests of Baconian theory. Another is that to subject him to the "question" of scientific biography and criticism is a sacrilege; and so grandiose platitudes have taken the place of unadorned truth. Arnold closes his profession of ignorance by crying "Better so!"—proclaiming Shakespeare not so much a man as the supreme and final embodiment of human thought and feeling.

*Barrett Wendell and Georg Brandes have written vastly suggestive, if not always convincing, literary biographies of Shakespeare. Sidney Lee's "Life" is by far the best collection of the authentic facts.

5 M

The plain fact is that the authentic records of Shakespeare's life fill a volume; and, together with frequent self-revelations in the plays and poems, make up a portrait which is strikingly clear-cut, and by all odds the most interesting in literary biography.*

SHAKESPEARE'S BOYHOOD AT STRATFORD.

One of the stumbling-blocks in the path of plain truth has been the fact that in its outward aspect Shakespeare's life was normal, even to the verge of the commonplace. Mankind is unwilling, perhaps unable, to believe in the quiet simplicity of intellectual and spiritual greatness. Always the cry is for a sign. If the accompaniment of salutes is loud enough, and the fireworks sufficiently bizarre, any quack can gain the public ear.

Petty and impotent souls proclaim that art is above morality. Science itself has labored of late to show that genius is the child of insanity. But common sense tells us that the creative spirit is great in proportion as it is at one with nature; and nature in her most powerful moments of creation is most silent. It is her destructive energies that shake the earth and shatter the oak.



From a photograph
by
Tonnet,
New
York.

HE STAYS OF SHAKESPEARE IN CENTRAL
P. S. W. YORK, MODELED BY JOHN
QUINCY ADAMS WARD.



STRATFORD PORTRAIT—WILLIAM SHAKESPEARE



GABRIELLE D'ESTREE



KING JAMES V. AND MARY OF GUISE
FAINTER UNKNOWN



FRANCES KNIVETT, COUNTESS OF RUTLAND BY ZUCCHERO



Courtesy of Walter & Cockcroft, London, E. C.
BEN JONSON
From a portrait, by the Dutch painter Gerard Honthorst (1598-1633)



SIR ROBERT SIDNEY, LORD VINCENT LAKE AND EARL OF LEICESTER



"O RARE BEN JONSON."



CAPTAIN KIDD, "THE INNOCENT OF THEM ALL"



HENDRIK HUDSON



INFANTA ISABELLA, DAUGHTER OF PHILIP II OF SPAIN. THIS IS A VERY CHARACTERISTIC, BEAUTIFUL, AND DIGNIFIED PORTRAIT OF A SPANISH PRINCESS IN THE GREAT DAYS OF SPAIN.

From a photograph by the Berlin Photographische Compagnie after the painting by Carlos in the Prado at Madrid.



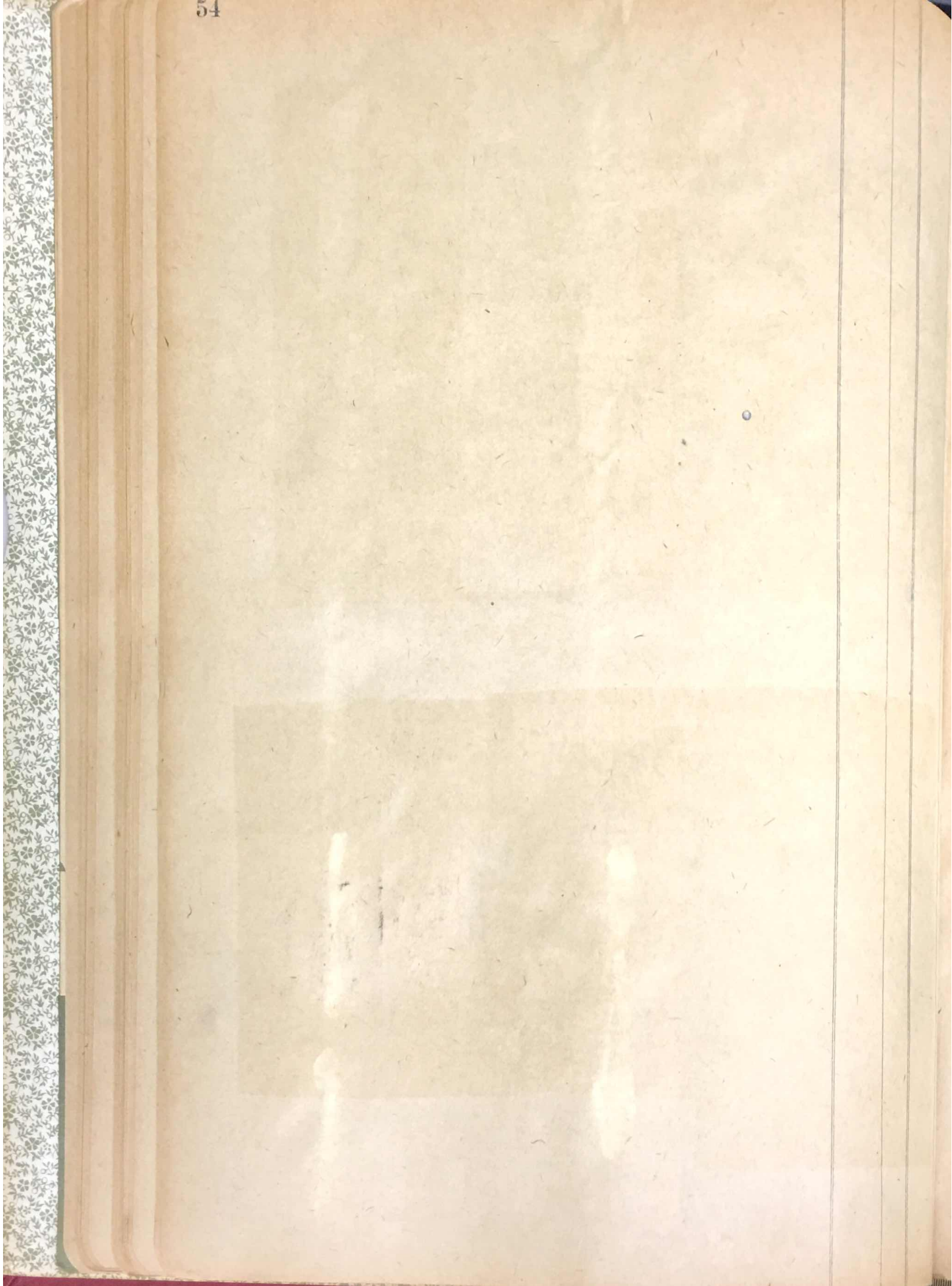
MARY QUEEN OF SCOTS BY FRANÇOIS CLOUET



THE INFANTA ISABELLA-CLARA-EUGENIA BY E. GONZALEZ



MARY QUEEN OF SCOTS AFTER SIR ANTONIO MORE





MARY, QUEEN OF SCOTS.



*Queen Elizabeth
- from the original*



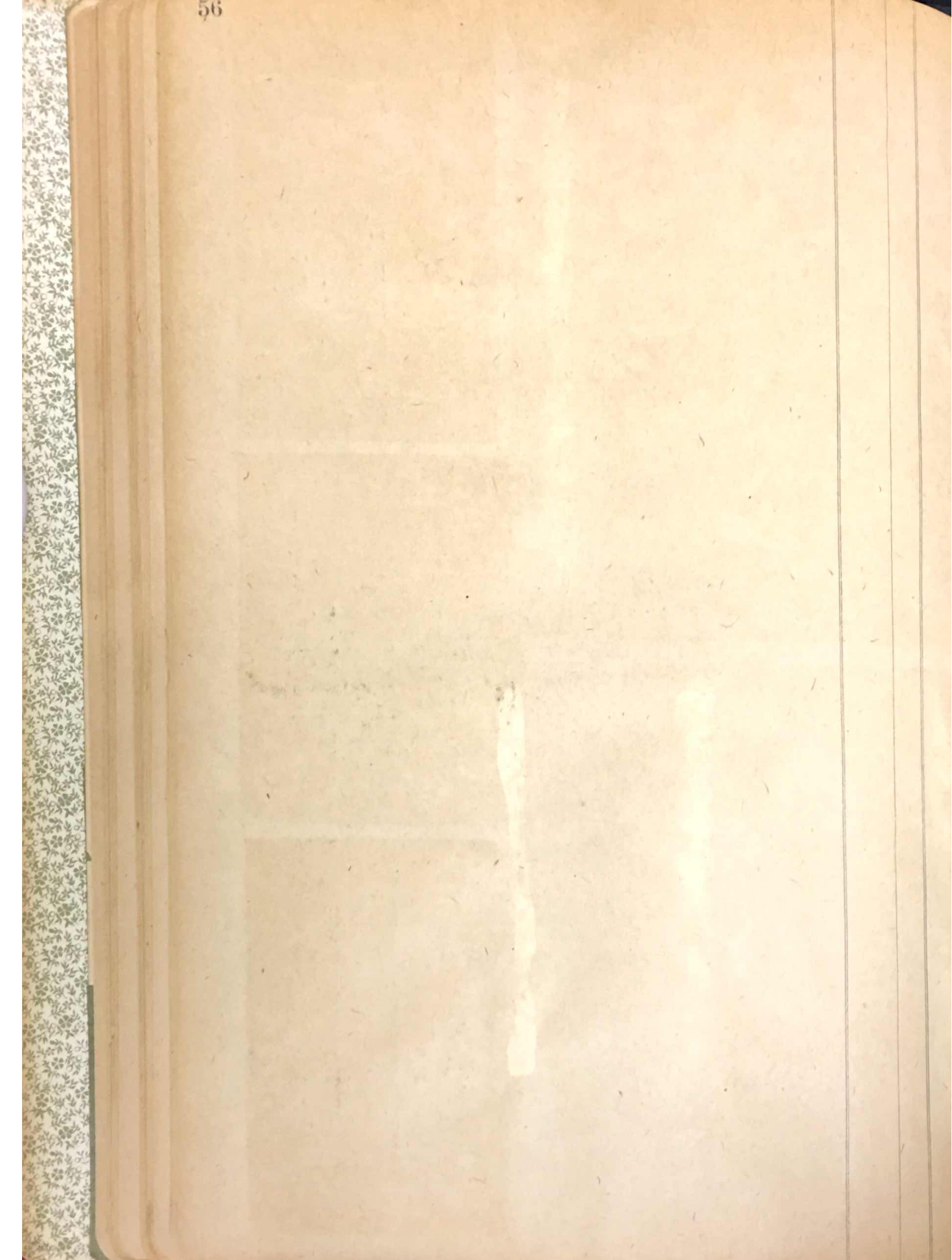
1570
Mary Stuart
From the original portrait



Mary Stuart



HENRI DE LORRAINE.
from the original





HÉLÈNE FOURMENT

By Rubens
Photo by Hanfstangl
Munich Gallery

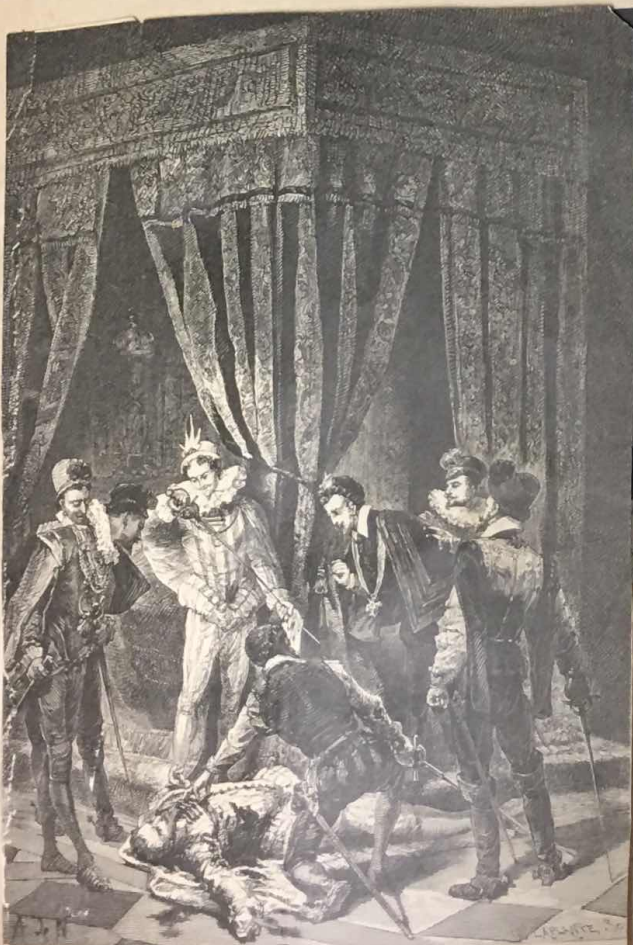


MARIE DE MEDICIS.

Second Queen of France & of Navarre



HENRI IV.



HENRY III. AND THE MURDER OF GUISE — Page 437.



III. (By Clouet.)

terpiece: on the walls, c
pictures, beautiful scul



159

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Portrait of Peter Paul Rubens

PORTRAIT OF RUBENS BY HIMSELF

Showing him at the age of over sixty years
IMPERIAL GALLERY, VIENNA

the great commercial city of Antwerp. But he was not born there, and even the certainty of his place of birth was unsettled until recently. Rubens himself and his people seem to have been ignorant of the singular secret. Those most interested were anxious not to reveal it, and his mother had promised to be silent. His father had not engaged in trade, but had studied, and become a doctor in both civil and ecclesiastical law. He had mar-

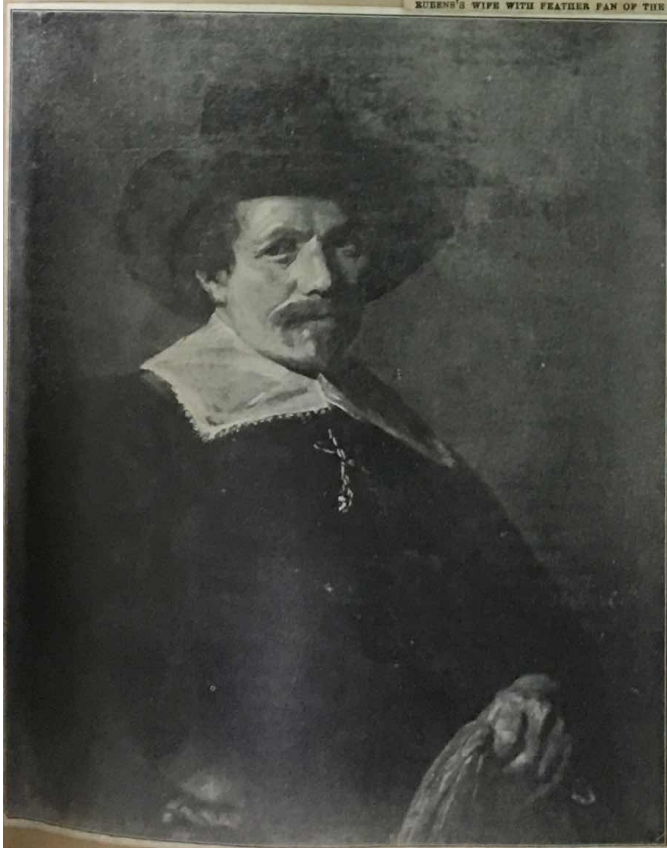
* Traditionally, but incorrectly, I believe.

Calvinist." But externally he kept within legal bounds. Still, denounced at length, he determined in 1568 to leave, obtaining honorable recommendations from his colleagues on the Town Council of Antwerp, and withdrew to Cologne, which was a place of refuge and a manner of neutral ground. There John Rubens, obliged to recover his fortunes, came into the service of Anne of Saxony, wife of William of Nassau, the Silent, Prince of Orange, a foremost champion of Protestantism,

RUBENS

RUBENS'S WIFE WITH FEATHER FAN OF THE PERIOD.

PORTRAIT
OF A
GENTLE-
MAN
BY FRANZ
HALS
SOLD AT
CHRISTIE'S
FOR £3,780



THE FIELD OF ART



The Staalmeesters; officers of the Cloth workers' Guild.
By Rembrandt. Rijksmuseum, Amsterdam.

THE DUTCH GROUP—PORTRAITS
THE "Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses," published in Vienna, is an annual volume of folio size, and running to 500 pages, more or less. There have been added to the collection four volumes in larger folio, devoted to special subjects too vast to be included within the usual page; and one of those contains by way of introduction that most valuable essay by Wickhoff on Roman art, which has been translated, separately, and published as a quarto volume under that title. Another has to do with the prodigious frieze of Gjolbaschi in Asia Minor. So much to introduce the book; so much for "the place where," as Don Adriano says; and as for the time when, it is indifferent: but very recently there has appeared in those columns a treatise by Alois Riegl, entitled "Das Holländische Gruppen-porträt." The Dutch Portrait-Groups. This essay occupies 200 pages of the annual folio volume, and in-
Vol. XXXV.—\$3

cludes four plates in photogravure and 73 text illustrations printed from half-tone blocks. In other words, it is of the size and importance of a large octavo volume. It is as thorough as it is big; and one sees why this annual publication is supported at government expense. It may be well to give some account here of the contents of the paper.

It appears that in the later years of what we call the Middle Ages there were certain regularly organized pilgrimages from the Low Countries to Jerusalem, conducted in a formal sort of way, the organizers thereof calling themselves the Brothers of the Holy Sepulchre. In the fifteenth century already their portraits were in the way of being painted by Jan van Scorel, who is also called in the different dictionaries Schorcel and Schoori, which last seems to be the usual form in which is given the name of his native place. Each picture contains six or eight figures arranged in a row, with but little variety of pose. There was also a religious order closely con-

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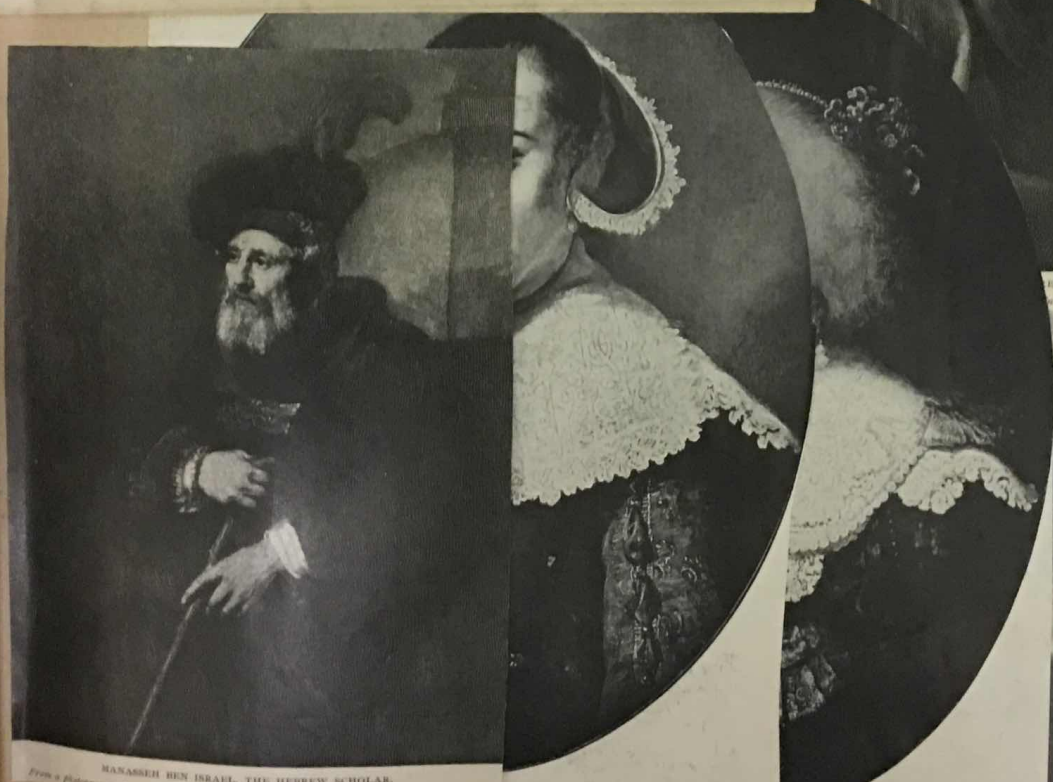


REMBRANDT IN ARMOR.

REMBRANDT IN ARMOR.
By Rembrandt.



REMBRANDT IN ARMOR.
Photogravure by the Berlin Photographic Company after the painting by Rembrandt.



Portrait of a Lady BY REMBRANDT
(Signed "Rembrandt" AT 405)

Portrait of a Lady BY REMBRANDT
(Signed "Rembrandt" AT 405)



Portrait of a Lady BY REMBRANDT
(Signed "Rembrandt" AT 405)

MANASSEH BEN ISRAEL, THE HEBREW SCHOLAR.
From a photogravure by the Berlin Photographic Company after the painting by Rembrandt.

the anxiety to go still further in pursuit of of poverty and of pain a growing anxiety
every quality of workmanlike



DETAIL FROM THE ANATOMY LESSON (1632).

IMPERIAL MUSEUM, THE HAGUE.
From a photograph by Braun, Clement & Co.

REMBRANDT.

BY JOHN LA FARGE,
Author of "Michelangelo," "Raphael," etc.

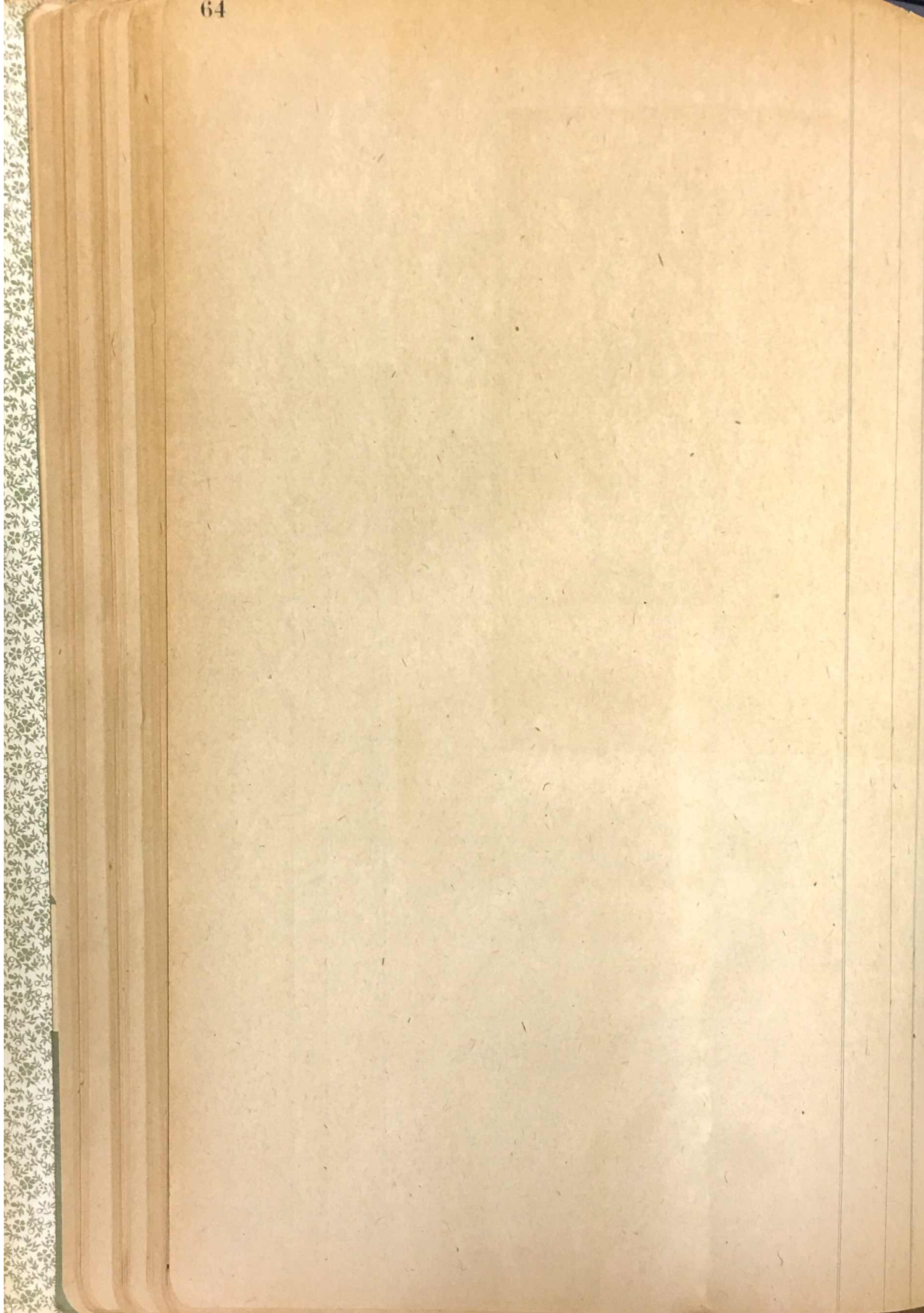


WE have seen the divine Raphael pass through life as if on wings, serenely beautiful, untouched by the great sorrows of the world, helped all along by kindness and applause. So we have seen Michelangelo an ample of life full of sadness within a glory that accompanied him from youth to extreme old age. With him another of the great artists, Rembrandt—the only one to be placed by him, perhaps—has some connection of deep feeling, of an interior life revealed only by his work, of an extraordinary aptitude and application as a workman, and of struggle against adverse fates. But while Michelangelo began and ended his long life in full recognition of his preëminence, leaving name and fortune to a family, Rembrandt, beginning in fair repute, continu-

ing in deserved reputation, ends obscurely, less and less appreciated, misunderstood, disappearing in a shadow like that which envelops the mystery of his paintings. This darkness closes upon him and his story, so as to make him a subject of confused anecdotes, of misapprehended statements. And, indeed, even during the success of his life, the man himself is hidden. Of what he really was we can know but little except through his paintings, his etchings, his drawings. His extreme absorption in work, which during his good days was a happiness and during his bad days a relief, separated him as a great worker, little known to the men of his day, in such a way, at least, as we might have fairly expected. Now, at length, we know all the ordinary facts of his life, the legends have melted away, and we can follow year by year the quiet accomplishments of his



TRAIT OF AN
D LADY



Velasquez at the Museo del Prado, Madrid



The Connoisseur

been assigned severally to the Infante Don Carlos, Philip III., and Philip IV. It is obvious that the portrait cannot be that of Philip III., for he died more

Philip IV. It is even said that the latter king took credit for inventing it himself. The man in the picture is not a lad, and when Philip IV. had passed out of

his youth Velasquez was producing very different work from the opaque methods of his early style. Indeed, the bust of Philip IV., at the age of eighteen, shows that already Velasquez had attained to his more atmospheric and lighter method. This work is a puzzle; the likeness to the Royal patron of Velasquez is very imperfect, and close inspection of this work compels the belief—it is heresy to say so—that if a portrait of Philip IV., it is by some other hand than Velasquez, probably by some pupil or plagiarist. That Velasquez, in his early days, could be tempted by the time-honoured Court fashion to paint his sitters eight or nine heads high, the full-length portrait of the King in our National Gallery testifies, but he never produced such monotonous black, without indication of atmosphere, as exists in this portrait at the Prado.

In *Los Borrachos*, or *The Topers* (1058), as we call it, painted before the artist was thirty, opacity of shadows is observable. The lighting, as a whole, may be considered as a compromise between the conventionality of a dying art and the budding of that impressionism which was to result in *Esop* and *Las Meninas*. On the question of execution, however, no trace of formula is visible. Firm, but vigorous, and not in the least tight, its methods resemble very much the earlier and more sombre *Water Carrier*, lent by the Duke of Wellington to the recent exhibition at the Guildhall. Yet free from black and direct as the work is, Velasquez had evidently not yet



DON JUAN DE AUSTRIA BY VELASQUEZ

than two years before Velasquez was introduced to Court; besides which—fatal anachronism—the collar which the subject of the picture is wearing did not come into vogue till the early years of the reign of

acquired the luminosity of shadow which he afterwards attained. That the painter could pass from this work to such a conception as *Vulcan's Forge* (No. 1059) is sufficiently surprising. This work was

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MOREN ISABELLA, WIFE OF PHILIP IV OF SPAIN. DURING THE LONG REIGN OF PHILIP IV (1621-1665) VELASQUEZ WAS BOTH COURT PAINTER AND QUARTERMASTER GENERAL OF THE ROYAL HOUSEHOLD. HE PAINTED ABOUT FIFTY PORTRAITS OF THE KING AND QUEEN.

From a photograph by the Berlin Photographic Company after the painting by Velasquez in the Prado at Madrid.

PHILIP IV. OF SPAIN

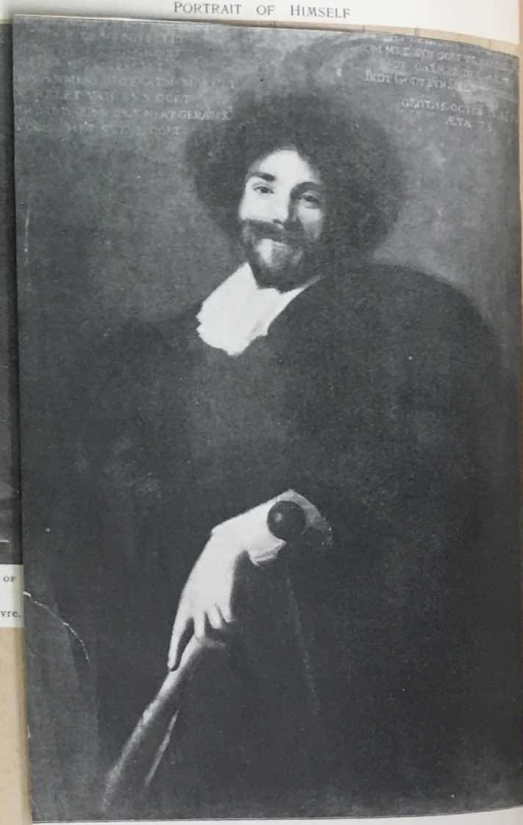
ENGRAVED BY CHARLES BAUDE FROM THE PAINTING BY VELASQUEZ IN THE NATIONAL GALLERY, LONDON



GERARD DOW, 1613-75
PORTRAIT OF HIMSELF



"THE MAN WITH THE LEATHER BELT," PORTRAIT OF
YOUNG MAN, BY HIMSELF.
From the original, in the Louvre.



Simon de Vos, painted by himself.
(In the Antwerp Gallery.)



THE SURRENDER OF BREDÁ (The Prado, Madrid)

From a photograph by Brown, Clement & Co.



DONA JUANA, WIFE OF VELASQUEZ

Portrait by Henry Wolf from a Portrait by Francisco Pacheco

Painting now in the Collection of C. Lambert, Esq., Paterson, N. J.

VELASQUEZ

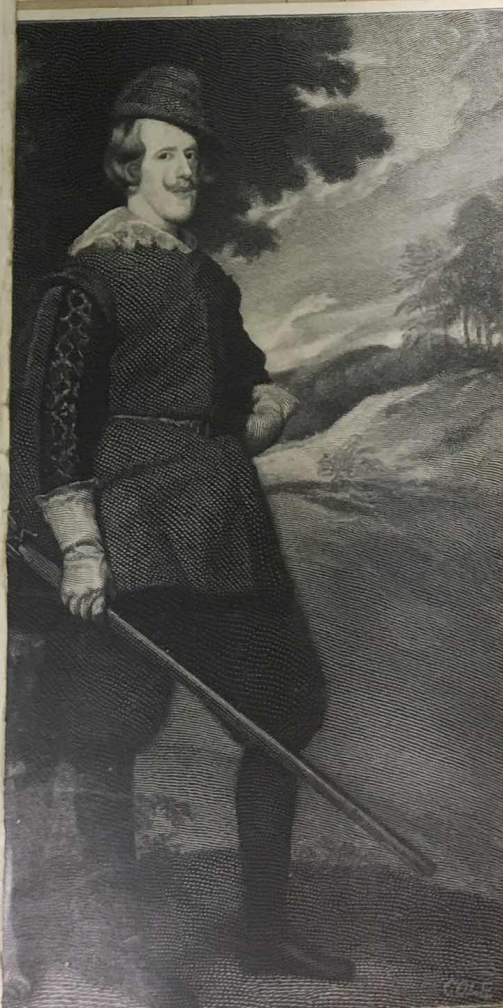
BY JOHN LA FARGE

AUTHOR OF "MICHELANGELO," "RAPHAEL," "REMBRANDT," ETC.



IN 1605, an English ambassador, with an escort of 600 attendants, entered Valladolid to arrange for a treaty of peace, and to present the congratulations of King James to the King of Spain, on the birth of his son who was to be Philip IV., immortal for us through the paintings of Velasquez. That same spring Cervantes published the first part of "Don Quixote," in which famous book appear for all time the contrasts which declare in the Spaniard a singular and courageous idealism, and the love of a contradictory reality which was to become

the keynote of the art of Spain. The Knight Errant and Sancho Panza resume, in the immortal pages of the story, the heroic Spain of the past—the Spain of adventure and conquest—and the more sober payment for the same, which was to come. The power and wealth of Spain were still preëminent. The gold of America and the treasures of the East came there, and Seville was a capital for the merchants of the world. There were colonies of foreign traders—German, Flemish, French, and Italian; and the city was both a great mart, and also a very religious city, full of churches and good deeds, and money spent upon them; and it kept a something from earlier time of oriental mark, both in its buildings, its habits



From the original painting in the Prado Museum, Madrid. See "Open Letters"



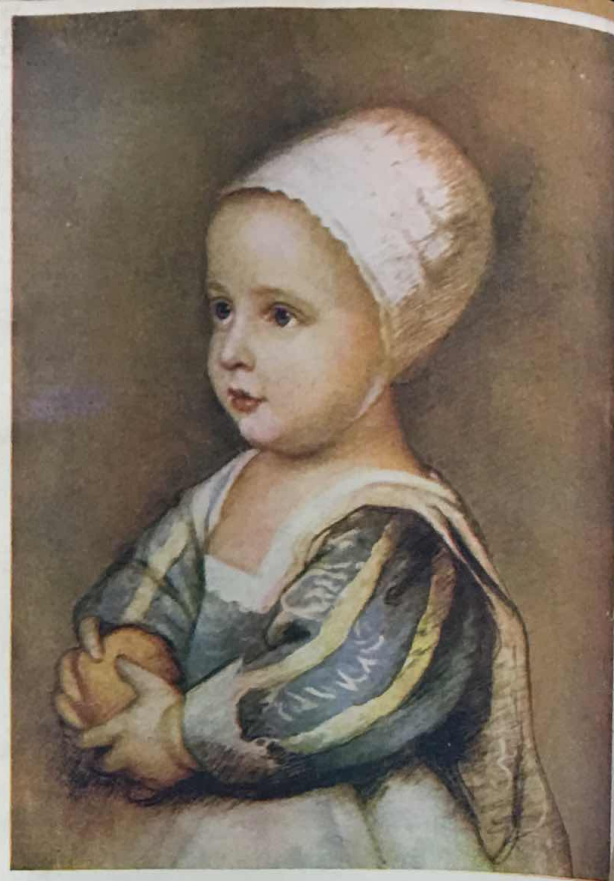
Prince Rupert.

From the portrait by Vandyke at Hinchinbrooke. By permission of the Earl of Sandwich.



PORTRAIT OF A BOY

FROM THE PAINTING BY ALBERT CUYP



BABY STUART

FROM THE PAINTING BY VAN DYCK



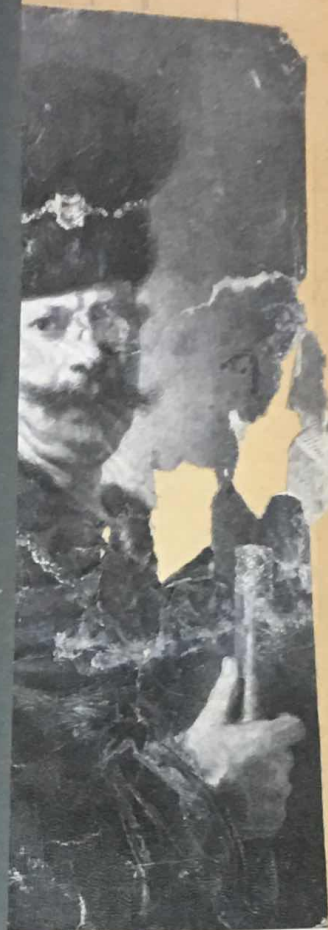
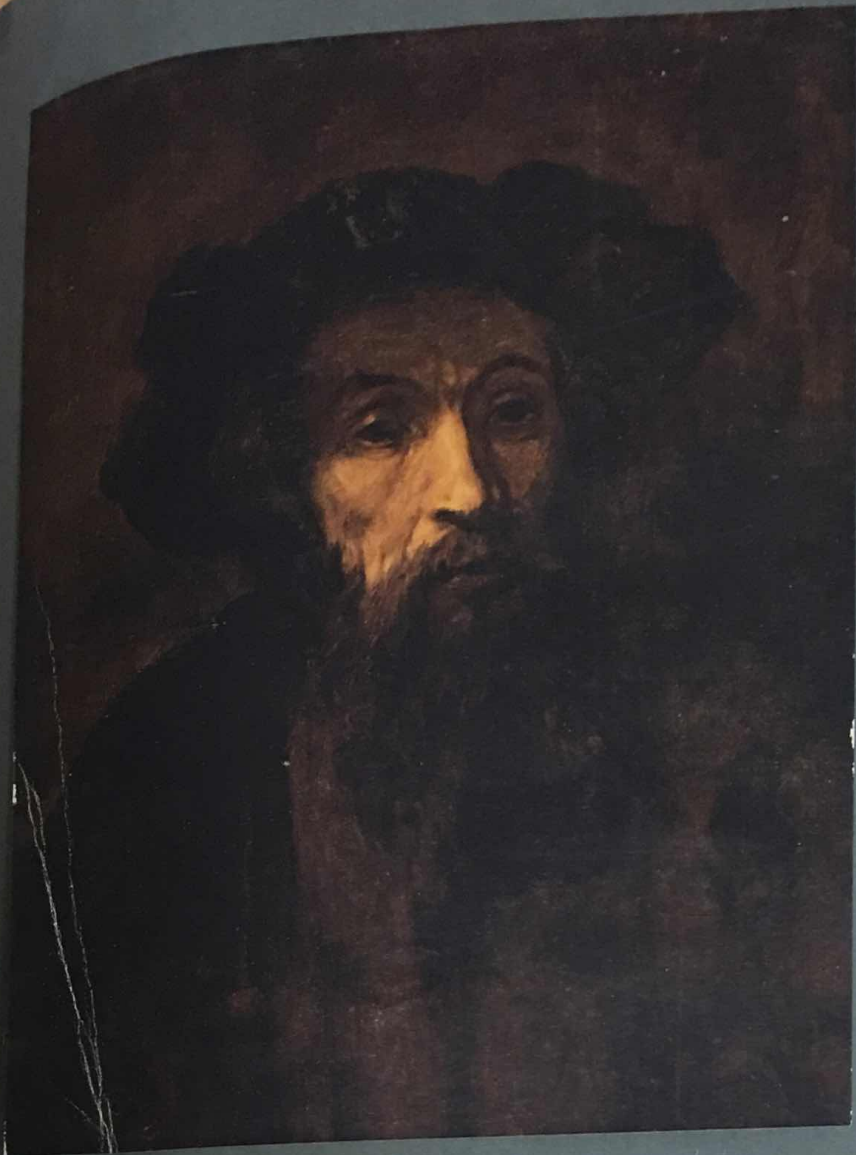
DAUGHTERS OF THE PAINTER

FROM THE PAINTING BY CORNELIS DE VOS



CHILDREN OF CHARLES I. OF ENGLAND

FROM THE PAINTING BY VAN DYCK



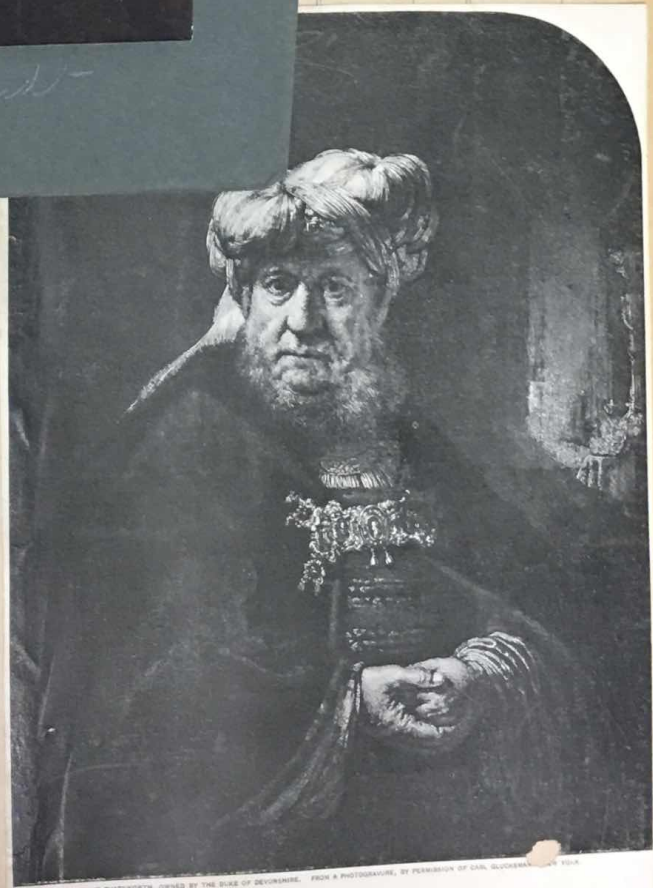
ANN SO... THE...
... after the painting by Rembrandt

Portrait of Rembrandt



PORTRAIT OF REMBRANDT.

In 1639

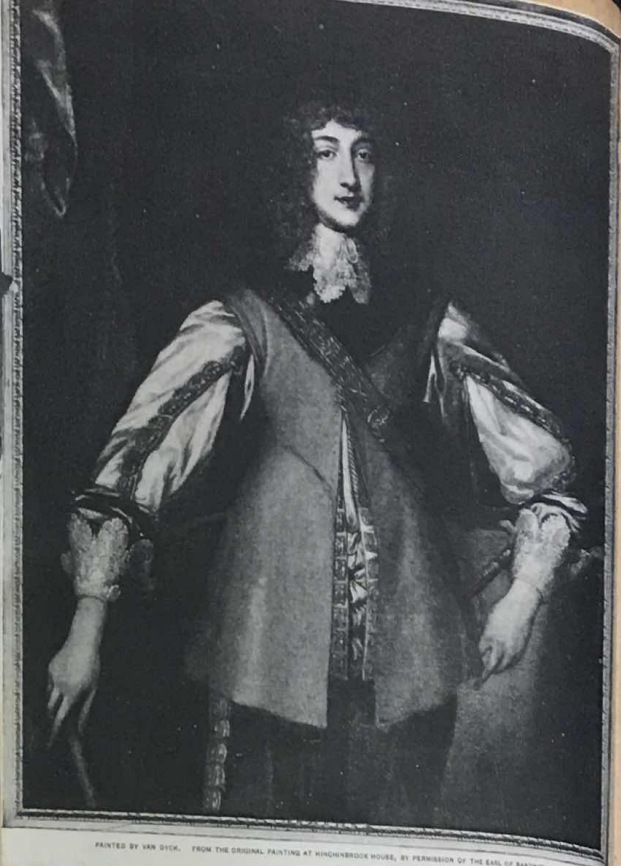


AT CHATSWORTH, OWNED BY THE DUKE OF DEVONSHIRE. FROM A PHOTOGRAPH, BY PERMISSION OF LORD DEVONSHIRE.

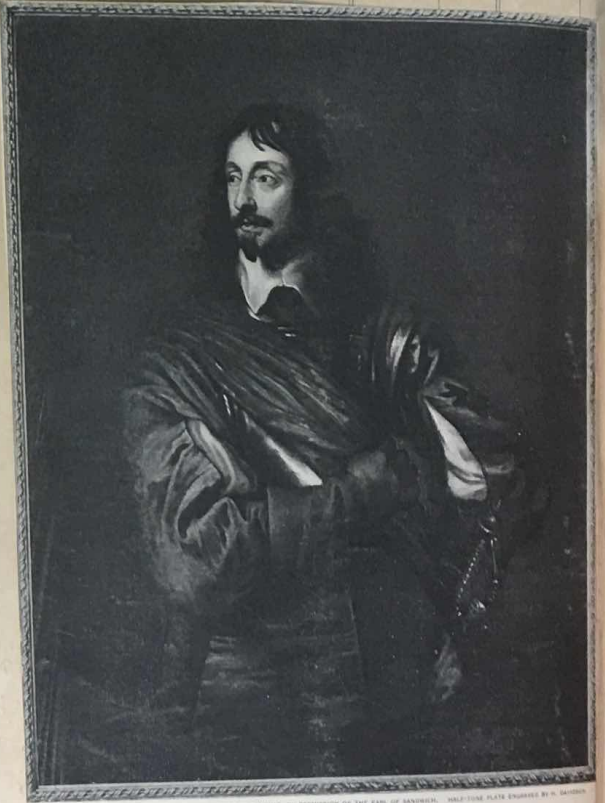
RABBI WITH WHITE TURBAN. BY REMBRANDT.



PAINTED BY VAN DYCK.
WILLIAM CAVENDISH, DUKE (PREVIOUSLY EARL) OF NEWCASTLE.



PAINTED BY VAN DYCK. FROM THE ORIGINAL PAINTING AT KINCORROCK HOUSE, BY PERMISSION OF THE EARL OF SANDWICH.
PRINCE RUPERT.



FROM THE PAINTING BY WILLIAM DUBOIS AT KINCORROCK HOUSE, BY PERMISSION OF THE EARL OF SANDWICH. HALF-LENGTH PLATE ENGRAVED BY W. DUBOIS.
GENERAL HENRY BRITTON.



From the English-Like Engraving **PORTRAIT OF CHARLES I.** By Sir Robert Strange, 1770



CHARLES II, WHEN PRINCE BY VAN DYCK



King Charles I.
The Windsor Gallery, by Sir Peter Lely



PORTRAIT OF CHARLES I. (BY VAN DYCK)



NELL GWYNNE
Sir Peter Lely
From the Collection of Earl Spencer at Althorp



DUKE OF RICHMOND AND LEICESTER



FROM A PAINT IN THE BRITISH MUSEUM



JAMES, FIRST DUKE OF HAMILTON



JOHN DRYDEN.



433. VAN DYCK—PORTRAIT OF HIMSELF.



Mr. John Dryden



PORTRAIT (SIR JOHN COKE) BY VANDYCK



PORTRAIT OF VANDYCK.
(Etched by himself about 1633.)



WILLIAM II OF NASSAU.

From a photograph by the Berlin Photographic Company after the painting by Vandyke.



OF THE TENTH EARL OF NORTHUMBERLAND WITH WIFE AND CHILD BY VANDYCK



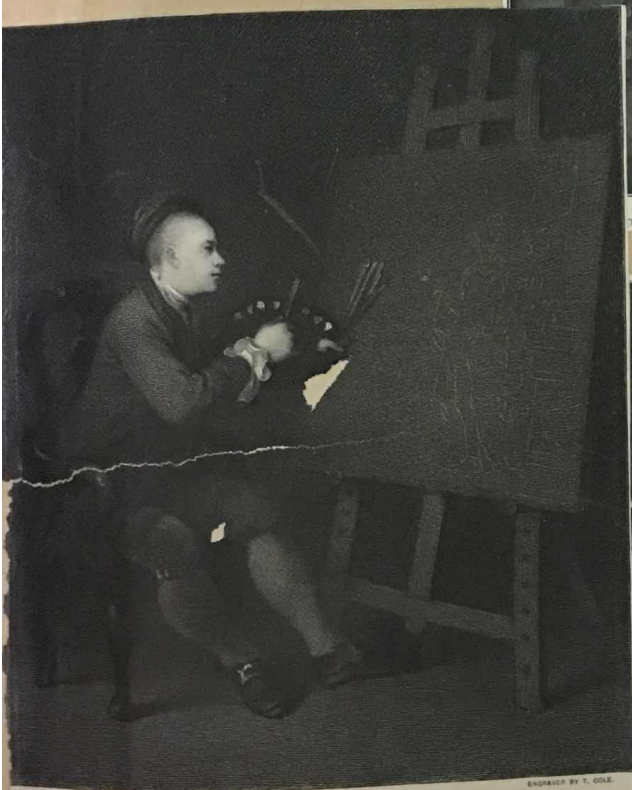
OLIMPIA ADORNO BY VAN DYCK



RICHARD LOVELACE.



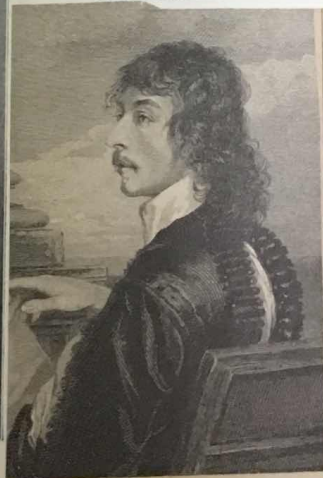
CATHARINE OF BRAGANZA,
QUEEN OF CHARLES II.
BY NATHANIEL DIXON



«PORTRAIT OF HOGARTH» BY HIMSELF.



PORTRAIT OF ADMIRAL DE RUYTER
BY FRANS HALS (G. BELL AND SONS



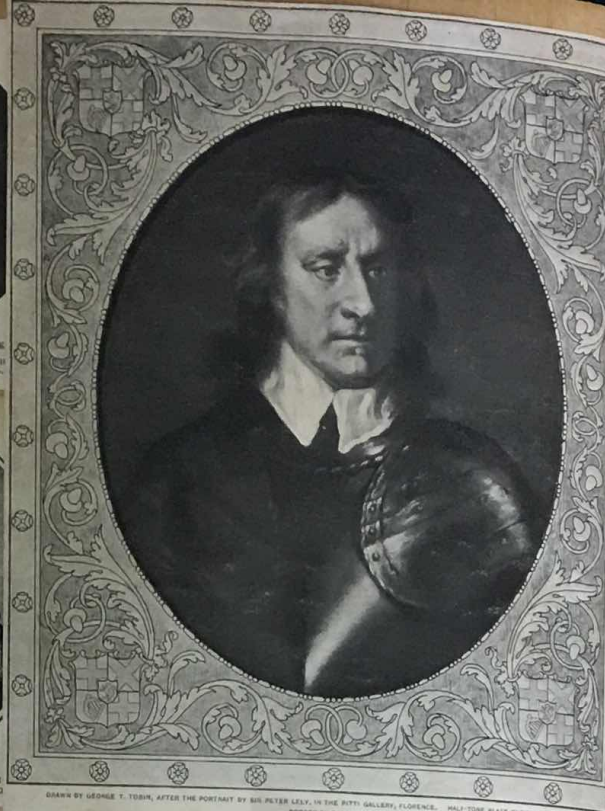
THOMAS CAREW.



MILTON AT THE AGE OF 3

George Villiers, Duke of Buckingham
From the miniature at Devonshire House, II
at the Duke of Devonshire, K.G.

John Hampden.

From the miniature by S. Cooper at Windsor Castle
By permission of Her Majesty the Queen.MILTON AT SIXTY-TWO.—FROM THE ORIGINAL
DRAWING IN THE COLLECTION OF THE
BRAND HOLLE, ESQ.DRAWN BY GEORGE F. TOWN, AFTER THE PORTRAIT BY SIR PETER LELY, IN THE FIFTH GALLERY, FLORENCE. HALF-TONE PLATE ENGRAVED BY R. DAVISON.
BORDER BY F. G. MERRICK.

OLIVER CROMWELL AT THE AGE OF FIFTY-ONE.



John Pym.

from the portrait by Cornelius Janssen at the Victoria and Albert Museum, South



THOMAS, LORD FAIRFAX.

FROM THE MINATURE AT WINDSOR CASTLE, BY SPECIAL PERMISSION OF HER MAJESTY THE QUEEN.



FROM A PRINT IN THE BRITISH MUSEUM.
MADUKE LANGDALE, THE FIRST LORD LANGDALE.



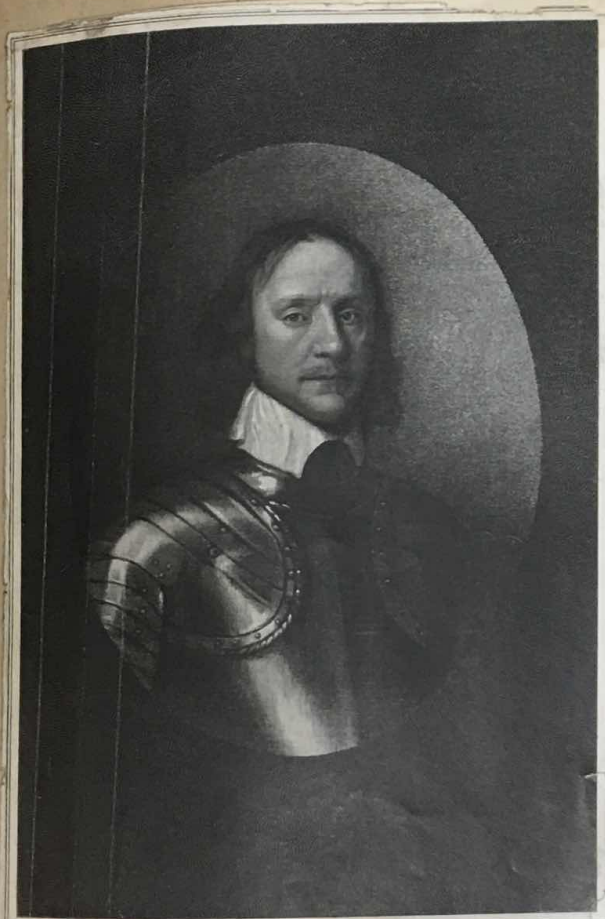
Henry Cromwell.
Lieut. and Governor of Ireland. From the
S. Cooper at Fulham Palace. By permis-
sion of the Earl of Harewood.



General Henry Irwin.
From the miniature at Woudstroom Park, Ipswich.
By permission of Charles H. Benger, Esq.



AFTER THE PORTRAIT BY KNABER, AND A CONTEMPORARY ENGRAVING IN THE COLLECTION OF MR. R. G. D.
DAUBERT-REMY, COMTE VON WURNER.



OLIVER CROMWELL.
From the portrait by Robert Walker at Hinchbrook.
By permission of the Earl of Sandwich.



SAMUEL COOPER.

"Mister Lucas's" then existent. The next
gain of great miniature painters was an
n, Nicholas Hilliard; then come the two
saac and Peter, father and son, but I
class them amongst English artists, for
naturalized, they were clearly French by
some of Isaac's early works being signed
He is said to have been born in Leicester-
certainly wrote a



OLIVER CROMWELL.

"limning" in
ut on the other
notes in his
k, which has
rved, are partly
and partly in
othing is known
ry of John Hos-
only authentic
in Graham's
School," where
d "that he was
painter in oil,
ards taking to miniature, far exceeded
id before; that he drew the King, his
d most of his Court, and had two con-
disciples, Alexander and Samuel Cooper,
of whom became much the more eminent
Of the two brothers, Alexander, the elder,
d, and resided some years in Amsterdam,
entered the service of Queen Christine,
asses from the English stage. Samuel
o lived and painted for many years in
Holland, probably the early years of
life, which would account for the few
ing his name before the Commonwealth.
rn in 1609, and died in 1672.

now free to enter upon the subject of
oper's work, and the first point that meets
influence of Vandyck in his portraits.
even gone as far as to say that without
we should not have had a Cooper, but
to this theory I cannot subscribe. An artist of
Cooper's power, who could endow a water-colour
miniature with all the strength, breadth and freedom
of oil, was bound to come to the front rank of
portrait painters, whoever were his predecessors, or
whencesoever he derived his inspiration. Walpole
has very happily expressed Cooper's merit thus: "If
a glass could expand Cooper's pictures to the size
of Vandyck's, they would appear to have been
painted for that proportion. If his portrait of Crom-
well could be so enlarged, I do not know but
Vandyck would appear less great by comparison."
Anyone who has seen the Cromwell, now in the



AGED TWENTY-ONE.—FROM THE PORTRAIT
IN THE POSSESSION OF LORD ONLOW.



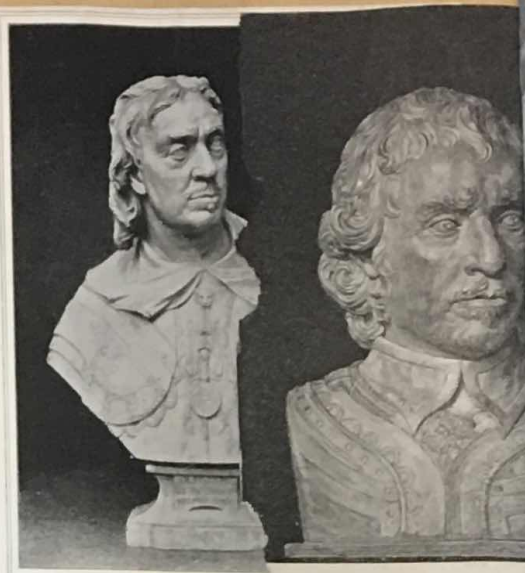
ON AGED FORTY-TWO.—FROM THE ORIGINAL
DRAWING BY VERTUE.



AS MONTAGU HOUSE. BY PERMISSION OF HIS GRACE THE DUK OF BUCKLE.
JOHN MILTON.



Oliver Cromwell.
From the painting at Allbury by Robert Walker. By permission of Earl Spencer.



Oliver Cromwell.
From the bust by Bernini, presented to the House of Commons by Charles II.
From the bust in National Portrait Gallery, modelled from life by...



OLIVER CROMWELL, THE PROTECTOR.
(After Sir Peter Lely.)



Addison, of the Kit-Kat.



SIR ROBERT WALPOLE
By permission of Walker and Cockerell, London.



Admiral Robert Blake.
From the portrait at Wadham College, Oxford. By permission.



Richard Cromwell.
Portrait unknown. By permission of Sir Charles...



ELIZABETH STEWART CROMWELL, MOTHER OF THE LORD PROTECTOR.
From a portrait by Robert Walker in the possession of the Earl of Sandwich as Elizabeth...



JAMES II. WEARING THE ROBES OF THE GARTER.



General Sir Thomas Fairfax.



LADY MARY WORTLEY MONTAGU



General Fenton.

From a painting by Walker. By permission of the Charles Henry, Bath.

JAMES II.
After painting by Sir Godfrey Kneller.

being almost as much of a wit as an artist. He not only made portraits, but made friends of the great men of his time, yet he was said to be inordinately conceited. Pope was one of his later intimates. It is related that one day, when Pope was sitting to him, he said:

"I can't do so well as I should do unless you flatter me a little. Pray flatter me, Mr. Pope; you know I love to be flattered."

"Sir Godfrey," Pope replied, "they say that the Creator made man in His own image, but I believe that, had you been there, it would have been a more perfect likeness."

"I also believe so," Kneller returned, delighted.

Pope gave Sir Godfrey enough flattery in his verse. There were those who were unkind enough to say that the poet paid for paintings by verses extolling the painter.

What god, what genius did the pencil move,
When Kneller painted these?

Pope used to talk about his friend. After Kneller's death, he told somebody that only a day or two before he died, he found him sitting up in bed looking at a drawing of his own monument, and he asked Pope to write an epitaph for it. Pope simply translated that of Raphael.

With all his real sense of humor, Kneller probably delighted in the pretense of vanity, as Whistler delights in it today, and found amusement in bewildering his friend Pope. It is told of him that he once heard a profane fellow cursing himself.

"God damn you?" he said. "He may damn the Duke of Marlborough, or Sir Godfrey Kneller, but He would never take

the trouble to damn such a scoundrel as you for the asking."

When there were doubts expressed as to the parentage of the infant son which was born to James II, Sir Godfrey waxed eloquent. "His father and mother have sat to me about thirty six times apiece, and I know every line and bit of their faces. I could paint King James now, by memory. I say the child is so like both, that there is not a feature in his face but what belongs either to his father or his mother. This I am sure of, and cannot be mistaken—nay, the nails of his fingers are the queen's. Doctor! You may be out in your letters, but I cannot be in my lines!"

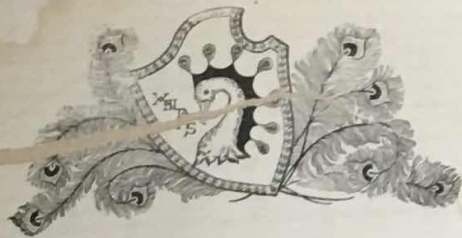
Sir Godfrey married Susannah Cawley, a minister's daughter, and had several handsome homes. Although he spent money lavishly, and lost more than twenty thousand pounds in the South Sea Bubble, he left a large fortune at his death.

While he lived in Whitton, he acted as a justice of the peace, and his rulings were the joke of his friends. Pope wrote:

I think Sir Godfrey should decide the suit,
Who sent the thief (that stole the coat) away
And punished him who put it in his way.

It was not only Pope who celebrated the artist in verse. Dryden, Addison, Steele, Prior, Tickell, all praised him until who can wonder that he was vain?

It has been said that Sir Godfrey painted only the heads and hands of his portraits, and left the rest to be filled in by his assistants, of whom he had a dozen. It would have been almost impossible for one man to have done such an immense quantity of work. When he died, in 1722, he had five hundred unfinished canvases in his studio.



*Effigies Illustrissimi
CAROLUS BALTEMORE
Hiberniae Absoluti—
Provinciarum Terrarum
Americae etc.*

*Dir Ceciliæ Calvert,
de Baltimore in Regno
Brit et Proprietarii
Maris et Coloniarum in
America etc.*

PORTRAIT OF THE SECOND LORD BALTIMORE.
(AFTER A PRINT PRESERVED IN THE BRITISH PUBLIC RECORD OFFICE.)



CHARLES II

From painting by John Gessell in the National Portrait Gallery.



ARCHIBALD CAMPBELL, FIRST MARQUESS OF ARGYLE.

Painted by A. A. Walker. From collection in the British Museum by John Smith, after painting by Sir George Kneller.

FRANCIS GEORGE OF DENMARK.



PORTRAIT OF THE PRETENDER (JAMES III. AND VIII.) AS AN INFANT WITH THE CROWN OVER HIS HEAD.

From an Old Print.



Margaret Woffington, the Famous hostess
From the painting by Sir Joshua Reynolds



PEG WOFFINGTON BY JAMES LATHAM



PORTRAIT OF 11TH EARL OF DERBY



NELL GWYNN.
From the painting by Sir Peter Lely



Charles, Lord Lyon, A.D. 1715.



MARIA MANCINI
By Pierre Mignard, called "Le Romain"
Photo by F. Hanfstängl
From the picture at the Berlin National Gallery



SARAH, DUCHESS OF MARLBOROUGH
(Time of Queen Anne)
By Sir Godfrey Kneller
From the Collection of Earl Spencer at Althorp



The Passing of the House of Hanover.

BY EUSTACE CLAVERING.

THE ROYAL LINE WHOSE ONE POPULAR AND SUCCESSFUL SOVEREIGN WAS THE LATE QUEEN VICTORIA HAS COME TO AN END IN BRITAIN, LEAVING TO ITS SUCCESSOR, THE HOUSE OF COBURG, A PROSPECT OF FAR GREATER POWER AND PRESTIGE.

WITH the death of Queen Victoria passed from British history the house of Hanover, unwept, unhonored, and unsung. Its last member, the daughter of the Duke of Kent, by virtue of her purely English training, alone of the six Hanoverian monarchs held the respect and love of the nation. She alone was British enough to place her faith in the scant strain of Stuart blood that constituted her legal claim to the succession. The four Georges and William were mere puppets of Parliament, little German princes summoned to the throne by a political faction of Englishmen.

In July, 1714, the Queen of England lay dying. She was the last of the royal line of Stuart, a woman grown peevish and distrustful, a doubtful friend, a malignant enemy. Of all her hatreds, the most bitter, the most lasting, was dislike of the house of Hanover, the house that Parliament had decreed should provide her successors. A few months before, her letter to the Electress Sophia summoning George of Hanover to the House of Lords, in virtue of his British title of Duke of Cambridge, had been couched in such language that it caused the death of that aged and debilitated princess.

But the queen lay dying, and her privy council was met to consider the situation. The Tories under Bolingbroke were in power, and it was their plan to make James Stuart the King of England. Their schemes had been well laid. The Jacobite, Wyndham, was chancellor of the exchequer. Athol and Mar held Scotland. The Duke of Ormond was in possession of the Cinque Ports. The army was on a basis to welcome a legitimist king to England. Harley, the

lord treasurer, had withheld the necessary funds, but his recent dismissal by the queen had placed in Bolingbroke's grasp the gift of the throne.

The queen lay dying, and her privy council was met to consider the situation. Bolingbroke, with the government at his back, was ready to hand over England to the Stuarts. The Whigs, with the great war lord Marlborough, desired the maintenance of the Act of Succession, and the summoning to the throne of the Protestant prince, the Elector of Hanover. Great Britain was on the verge of another civil war. It was then that the act of a politician—the double dealing Duke of Shrewsbury—effected a *coup d'état* and placed George of Hanover upon the throne.

The queen lay dying, and her privy council was met to decide for George or James; and its vote that July day would have been for James Stuart. It was then that the Duke of Argyll and the Duke of Somerset demanded admission. Shrewsbury recommended assent. The two dukes, both experienced politicians, counseled the appointment of the Duke of Shrewsbury as lord treasurer. Together they went to the queen, found her in a moment of consciousness, and secured from her the White Staff for his grace of Shrewsbury. Bolingbroke's plan had been forestalled. Great Britain was handed over to the foreigner, and from the day of Anne's death on August 1, 1714, the king ceased to be ruler in England.

THE FIRST HANOVERIAN KING.

The new king, George I, was a plain man, ignorant of the English language, and utterly incapable of understanding



JOHN CHURCHILL, DUKE OF MARLBOROUGH



GEORGE I.



GEORGE II.



CATHERINE II. IN RUSSIAN COSTUME. A PORTRAIT BY SIR PETER LELY IN THE ROYAL NATIONAL PORTRAIT GALLERY, BY PERMISSION OF THE DIRECTOR.



JAMES BUTLER, TWELFTH EARL AND FIRST DUKE OF ORMONDE.



SARAH JENNINGS, FIRST DUCHESS OF MARLBOROUGH

From the painting by Kneller.



MADAME D'ÉTIGNY.



LOUIS XIV

FROM A PAINT BY TIEPMANSEN AFTER GREGUIN



LOUIS XIV.



LOUIS XIV.



LOUIS XIV FOURTEENTE



LOUIS XIV



LOUIS XIV



MADAME DE LA VALLIERE

FAMOUS PORTRAIT PAINTERS.

IV—LELY AND KNELLER.

The Dutch and German artists who became the most famous English court painters of the latter half of the seventeenth century—Lely's "wanton and magnificent nymphs," and Kneller's gallery of the great men and beautiful women of four reigns.

THE seventeenth century in England was not particularly rich in artists, and the two men who were conspicuous as court painters, and who have left names that send the price of their canvases to great figures, were both Tentons.

Sir Peter Lely, who was, as Horace Walpole tells us, "the most capital painter" of the reign of Charles II, was born in Westphalia. His father was a captain, whose family name was originally Van der Vaas; but because he was born in a perfumer's shop at the Hague, and because the shop had a lily for its sign, he carried the name of Captain du Lys, or Lely, and his son never knew any other.

There appears to have been some difficulty about the son's choice of a profession, and he was finally turned over to a painter named De Grebber, who gave him some instruction in drawing and painting stiff, wooden Dutch landscapes. When he went to England, in 1641, and saw the work of Vandyke, he made up his mind that portrait painting was easy and profitable. With a clever understanding of human nature, he began to imitate the Flemish master, with a difference. Where Vandyke was natural, Lely idealized, or, we might say, sentimentalized. Vandyke showed likenesses, and painted his sitters in the dress they wore. Walpole says that Lely's nymphs trail their fringes through meadows and streams, and that their costumes remind one of "fantastic night gowns fastened by a single pin."

But without any doubt, Lely caught the spirit of the age in which he lived. His women were the women of that age and time, and when he painted them, it was as they wished to look. His portraits never were uncharacteristic. He gave a peculiar, half sleepy expression to the eyes of his court ladies which Pope said "spoke the melting soul," but which

makes the latter part of the nineteenth century a little impatient.

Lely painted Charles I and also Oliver Cromwell. It is told that Cromwell said, while sitting to him: "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and everything as you see me; otherwise I will not pay a farthing for it."

But Lely never reached the height of his fame until after the Restoration, when the gay court of Charles II came to make England merry. The cavaliers and belles of Charles' reign were of the sort he loved to paint—the sort who could look out of his canvases with sleepy eyes, and hold daintily their pointed fingers. The men and woman of the Commonwealth did not appeal to him.

The first Duchess of York, Anne Hyde, was not a pretty woman, but she was a most generous one. She knew the taste of her king and his brother, her husband, and in forming her court she surrounded herself with the prettiest women in the country, and began the collection known as "The Beauties of Windsor" by commanding Sir Peter Lely to paint portraits of the loveliest of her maids of honor. Every woman in England was immediately insane to be painted by Lely.

It has been wondered, sometimes, if Lely caught his mannerisms from these women, or whether he assisted history in estimating their characters by what he painted. Walpole says that "Lely's nymphs are far too wanton and magnificent to be taken for anything but maids of honor." It is likely that he painted what he saw in the matter of dress oftener than Walpole will allow. As modesty went out in the reign of Charles II, loose dressing became more prevalent.

Page 10.



MADAME DE LA VALLIERE



DU SEVIGNÉ.



MADAME DE MONTPELON.



Mlle. de Scudéry. From an engraving.



Duchess of Luxembourg.





VOLTAIRE. — Page 27.



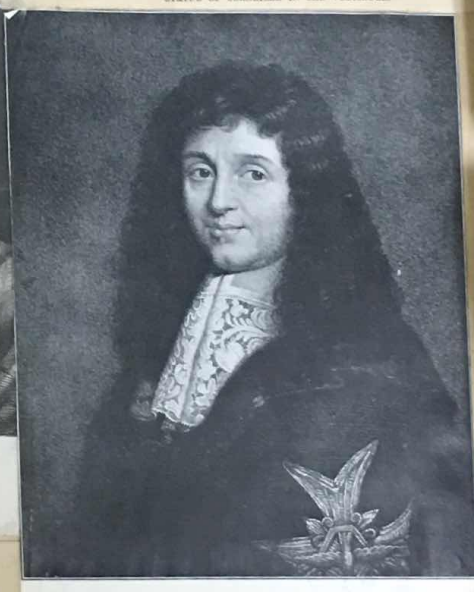
STATUE OF CORNEILLE IN THE VESTIBULE.



RACINE. — Page 28.



LA BRUYÈRE. — Page 29.



JEAN BAPTISTE COLBERT (1619-83) (He wears a collar of Italian point)



BOULEAU-DESPREAUX. — Page 30.



THE DUCHESS OF MAINE. — Page 31.



THE DUKE OF MAINE. — Page 32.



JEAN DE LA FONTAINE.



COMTESSE DE GRIGNAN



STATUE OF MOLIERE.



MOLIERE — Page 664



MOLIERE.

on a photograph of Nodding's engraving (1880) of Molière's portrait.



FRANÇOISE D'AUBIGNY, M. de Grignan.



MARQUISE DE SÉVIGNÉ





MARY LEZINSKA. — Page 121.

*Princesse de Conti*

MME. LE BRUN'S PORTRAIT OF HERSELF AND DAUGHTER

FROM THE COPY IN PASTEL BY J. WELLS CHAMPNEY (1896) OF THE ORIGINAL IN THE LOUVRE.



ENGRAVED BY J. M. S. WINTNEY, FROM THE OIL PORTRAIT BY NATIER.

JEANNE-ANTOINETTE POISSON, MARQUISE DE POMPADOUR



LOUIS XV — Page 118



LOUIS XV.



NATTIER'S PORTRAIT OF THE PRINCESS LOUISE

FROM THE COPY IN PASTEL BY J. WELLS CHAMPNEY (1896) OF THE ORIGINAL AT VERSAILLES



Chardin A portrait by himself.

Photo by W. A. Maxwell & Co.

CHARDIN.

BY FREDERICK WEDMORE.

WITH a handkerchief round his neck, and a cap something like a nightcap confined by a ribbon half-way along his head—with the figure stooping a little, with the humorous, resolute mouth firmly set as with a "purpose assured"—the face of Chardin, in his seventy-second year, looks out upon us from Chevillet's print, after the portrait painted by himself. The pastel is at the Louvre. Chardin, seen in this picture, or in Chevillet's print, or in the able translation of the same by Courty, in a book of Bocher's, has reached the age at which a man's face and gestures—even a great man's, a judge's, a diplomatist's—have sometimes something in common with those of an elderly woman. The life peculiar to his sex has to a certain extent abandoned him. He surveys the world, and his emotions no longer count for much in his career. Chardin has placed his *pince-nez*, not at the top of his nose, but on the middle of it—which alone would give him, very cheaply, an appearance of unquestioned sagacity—but he is wise without recourse to such devices; he knows the world; he appreciates it; he is quietly certain of his own place in it. Yet, judged by ordinary standards, the masterly painter of French domestic incident and of the rich beauty of the objects called "Still Life" was not at that time a success. He had had his vogue: it



MADAME DE POMPADOUR.



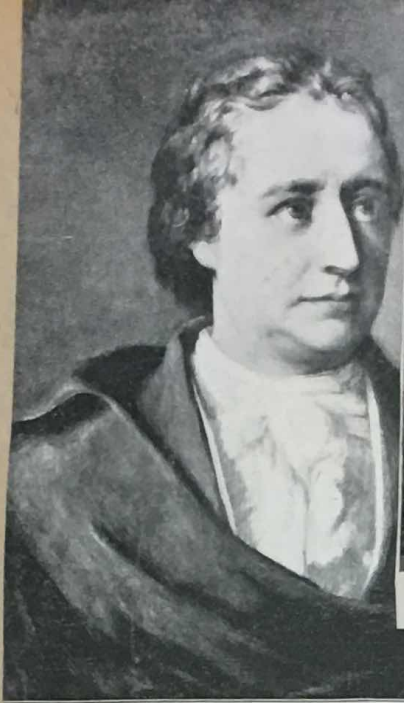


Mme. Louise.



PORTRAIT IN
PASTEL
BY PERRONEAU
1743

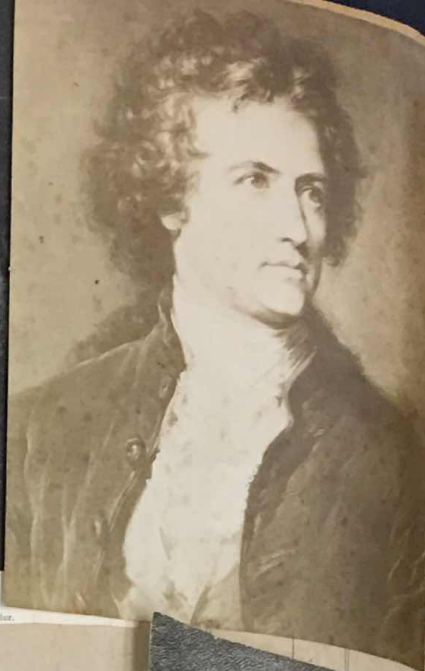




JOHANN WOLFGANG VON GOETHE



Goethe.
Engraved by M. Haider after a painting by Stielor.



GOETHE'S MOTHER



DUCHESSE D'ORLÉANS



Valter and Cockerell.
VALENTINE GREEN.
From a Mezzotint engraved by himself.



After a photograph by Braun, Clément & Co., S.T. of the painting by M.L. Boudin.
DCC DE LA VAUGUYON.



George III.

Shot at twice in one day, May, 1801.

with the knights and their ladies.



THE COUNTESS POTOCKA

From a photograph by F. Hanfstaengl
after a Pastel attributed to Angelica Kauffman
Berlin National Gallery



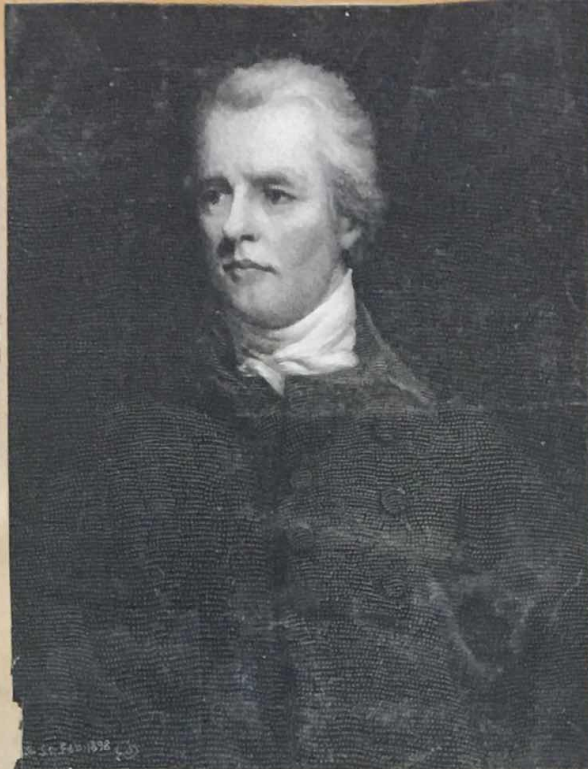
GEORGE II. WEARING THE ROBES OF THE GARTER.



Portrait of the Countess of Albany, by Fabre.



SILHOUETTE OF FANNIE ERKINE,
THE BETROTHED OF KEATS.

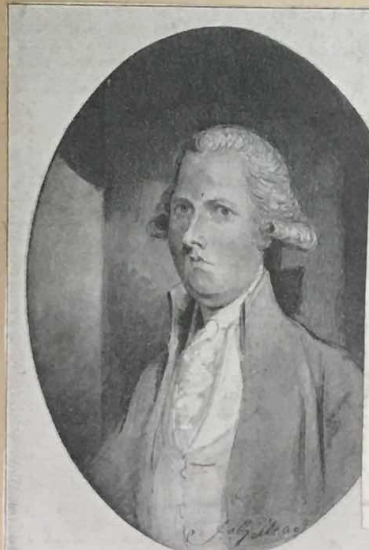


ORIGINAL PAINTING, IN POSSESSION OF LORD ROXBOROUGH.

RIGHT HONORABLE WILLIAM PITT. PAINTED BY JOHN HOPPNER.



WILLIAM PITT



FROM THE DRAWING BY JAMES O'NEIL, IN THE ENGLISH NATIONAL PORTRAIT GALLERY.
THE RIGHT HON. WILLIAM PITT.

TRIED BY PEERS: APROPOS OF EARL RUSSELL'S CASE.



MISS CHUDLEIGH (AFTERWARDS DUCHESS OF KINGSTON).

The Duchess of Kingston was arraigned before the Lords in Westminster Hall on a charge of bigamy, having married first the Hon. Augustus Hervey (afterwards Earl of Bristol), and next, during his lifetime, Evelyn Pierrepont, Duke of Kingston. April 15-22, 1776.



EARL FERRERS

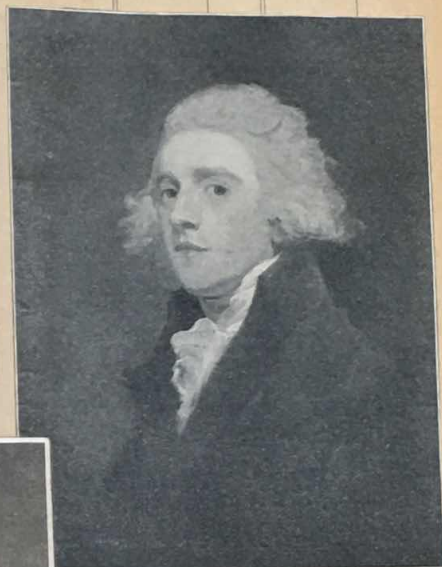
Earl Ferrers, tried before the House of Peers in Westminster Hall on a charge of murder of his Steward. Executed at Tyburn 1760. The only Peer who has suffered the extreme penalty of the law on a charge of murder.



MADAME VICTOIRE, DAUGHTER OF LOUIS XV.
From the painting by Jean Marc Nattier in the Versailles Museum



WAX PORTRAIT OF GEORGE III. (BRITISH MUSEUM)



MR. MUSTERS—BY REYNOLDS



MADAME DE POMPADOUR
BY F. BOUCHER



QUEEN CHARLOTTE (BRITISH MUSEUM)
PROBABLY BY ISAAC GOSSETT



"LOUISA"
Painted and Engraved
by W. Ward



Barwell, Johnson, Reynolds, Garrick, Burke, Paul, Burney, Warren
The Literary Nine.



COL. THE HON. THOMAS FANE,
BROTHER OF JOHN
TENTH EARL OF WESTMORELAND
BY E. COWWAY, R.A.

JOHN PARKE CUSTIS, JUN.,
a silhouette in the possession of General Custis Lee
Virginia.



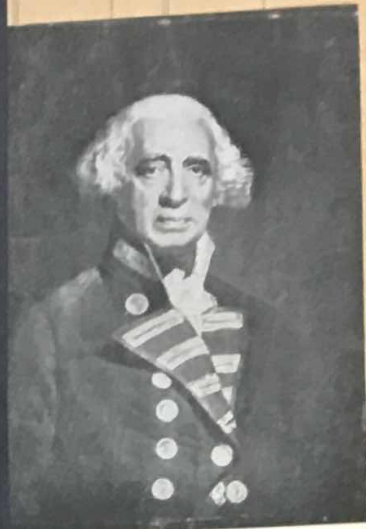
THE FAIR MORALIST
AND HER PUPIL

(Mrs. Harding and Her Son)
Painted by R. Cowway, R.A.
Engraved by F. Bartolozzi, R.A.



QUEEN CHARLOTTE

From a copy by W. Egan
after Gainsborough's picture
at the Victoria and Albert Museum



Richard, Earl Howe. From Types of Naval Officers



John Singleton Esq. Esq.



M^{rs}. Robin



MRS. BEAUFOY

By Thomas Gainsborough



LADY GEORGIANA CAVENDISH
(DAUGHTER OF THE "BEAUTIFUL DUCHESS OF DEVON"
MARRIED IN 1801 THE EARL OF CARLISLE
BY J. RUSSELL, R.A.

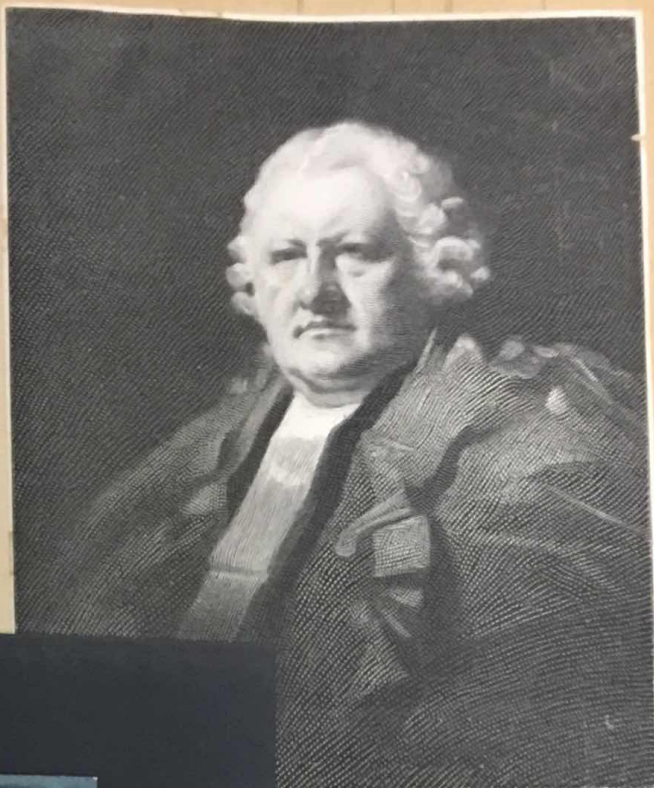
From a faithful Copy at Chatsworth, after the
picture in the possession of the Hon. F. Leveson Gower



PORTRAIT OF MRS. HARTLEY AND CHILD BY REYNOLDS



Painted by Sir J. Reynolds. Engraved by Edward Fisher.
GARRICK BETWEEN TRAGEDY AND COMEDY.



ORIGINAL IN THE NATIONAL GALLERY, LONDON.

LORD NEWTON.



MRS. MEARS
 By Thomas Gainsborough.



ROBERT HERRICK.



Sir Joshua Reynolds, President of the Royal Academy.

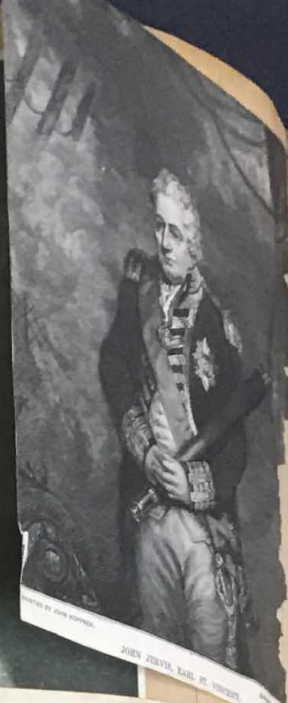


LADY HARRIET CAVENTISH
MARRIED IN 1809 EARL GRANVILLE
BY J. RUSSELL, R.A.

From a Pastel Copy at Chatsworth
picture in the possession of the Earl



ADRIENNE LECOUVREUR AS CORNELIA
BY PIERRE-IMBERT DREVET AFTER COYPEL



20

THE BATTLE OF ALMA TERRACE.

unruffled as usual, but she set the man and the boy to work.

When evening came Alma Terrace was as an autumn-touched beech-tree, a green bough tipped with gold.

In the drawing-room of No. 2 lay Jane Tootell on the rosewood sofa, with Emily Tiplast sitting by her side.

"If it had been but white," came a faint voice from the woolwork cushion, "I might have brought myself—in time—to— Oh, but yellow!"

"Terrible," whispered Miss Tiplast, "quite—quite enraging."

But Jane Tootell had been composed, and was faint with defeat.

In the drawing-room of No. 3 Susan Sayre lay on her Eastern couch in the candlelight, dipping desultorily into the pages of "Monte Cristo"—that tale of determined revenge. But Susan was quite placid, quite unruffled, and except for an occasional realisation of the smallness of paint, her golden victory had faded from her mind.

Outside, in the gloaming, Georgina stood at a safe distance from the wet, yellow door, and hearkened to the soft tones of the baker's man.

ANGELICA KAUFMANN, ROYAL ACADEMICIAN.

THE Royal Academicians would appear to have repented ever since they elected two women among the original thirty-six members which formed the R.A. in 1768, if any significance attaches to their subsequent denial of that honour to lady artists. When the painter of the "Roll Call" and other widely popular pictures came before the public some years ago, the question of her election was mooted by her admirers, but the Academy contented itself with giving Miss Elizabeth Thompson a position on the line; yet, if merit and popularity carry an election, the painter of "Quatre Bras" ought to be of the "divine Forty."

If we look back through Time to catch a glimpse of the world of fashion a hundred and thirty years ago, one of the most picturesque and romantic figures we should see among that brilliant throng would be Angelica Kaufmann, the only woman, besides Mary Moser, her friend, who had the privilege of writing R.A. after her name.

Maria Anna Angelica Kaufmann, to give her full baptismal name, was the only daughter of an indifferent painter, Johann Joseph Kaufmann, by his second

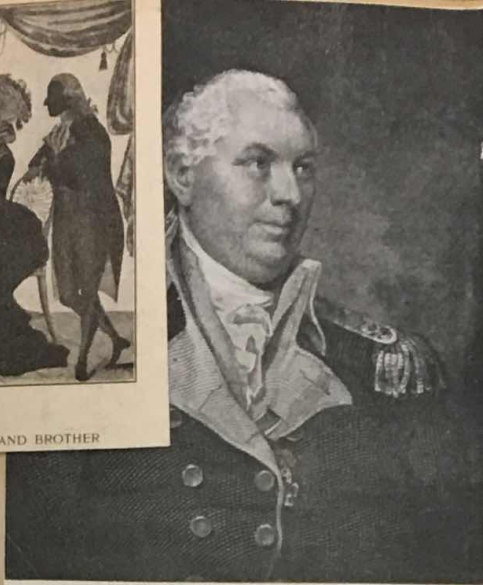
wife, his first wife having died about 1740, leaving him a son. Angelica, as she is always known, was born at Core, the capital of the Grisons, on Oct. 30, 1741.

Angelica is one of those rare instances of a child of precocious talent living to justify this early promise. At nine years of age she began to use crayons and oils, so that when her parents left Morbegno to settle at Como in 1752, she executed a portrait in pastels of the bishop of the diocese. She then went to Milan, and her social success, which so distinguished her through life, appears to have begun, for, becoming friendly with the governor of the galleries in which she studied, she was introduced into the best society. Music, for which she had some talent, history, and modern languages—four of which she afterwards spoke fluently—filled out her busy life at this time, for she gained popularity as a portrait-painter, and had the Duchess of Carrara among her sitters.

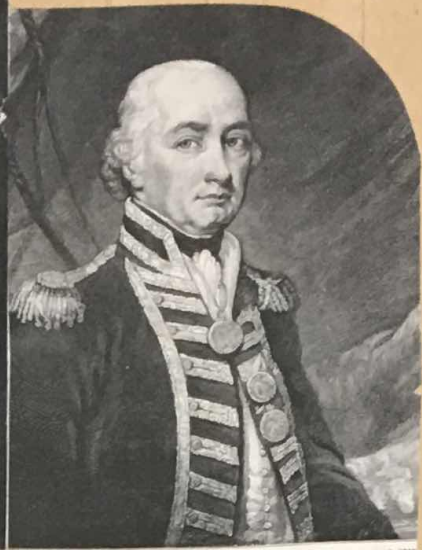
In 1757 we find her helping her father, who had returned to his native village, Schwarzenberg, in painting a series of frescoes in the church. Angelica, it is said, executed twelve full-length figures of



From *Constance Hill's "Jane Austen"*
A CONTEMPORARY SILHOUETTE OF JANE AUSTEN'S FATHER AND BROTHER



JOHN BARRY.



BY A. G. TUCKER, AFTER ENGRAVING BY H. TUCKER.
ADMIRAL LORD COLLINGWOOD.

COLLECTION OF W. G. LAM

ANGELICA KAUFMANN, ROYAL ACADEMICIAN.

21

saints, and this work probably gave her that facility which she afterwards displayed in the painting of ceilings, which she executed under the celebrated architects, the Brothers Adam. The ceiling of the council chamber at Burlington House is

designed her. A picture of hers of that allegorical character which she afterwards made her own—"A female figure allured by music and painting," has some significance as indicating her difficulty in the choice of a profession, but that she chose



THE MIRROR OF VENUS.
From the Picture by Angelica Kaufmann.

by her hand; so, too, is that of the reading-room at the Arts Club, Hanover Square, formerly the residence of the famous Lady Hamilton. Further commissions were given to them by the bishop of the diocese, and on her return to Milan, Angelica finally adopted the profession of artist in preference to that of musician, for which her father had at one time

rightly is evidenced by her success. Johann Kaufmann, though only remembered now in connection with his daughter, must have been a most admirable teacher, and her visits with him to the chief cities in Italy, where she studied in the different galleries, were invaluable. She made friends, too, at Naples and Venice, among them Lady Wentworth, wife of the English



LORD ROBERT MANNERS, CAPTAIN OF H.M.S.
"RESOLUTION," 1782 BY SIR J. REYNOLDS
FULL-LENGTH



CHARLES, FOURTH DUKE OF RUTLAND
FULL-LENGTH, LIFE-SIZE
BY SIR J. REYNOLDS

CH
DE
A
B
C



The Right Hon^{ble} the Marchioness of Townshend
To whom this Plate is respectfully Inscribed  *by her Ladyship's most obedient humble Son*
Peter Borgan

1764 May 18. 1771 by P. Borgan N^o 40 Oxford Street



ROBERT HOPKINS, ESQ.
 LIEUTENANT OF THE AMERICAN REGIMENT

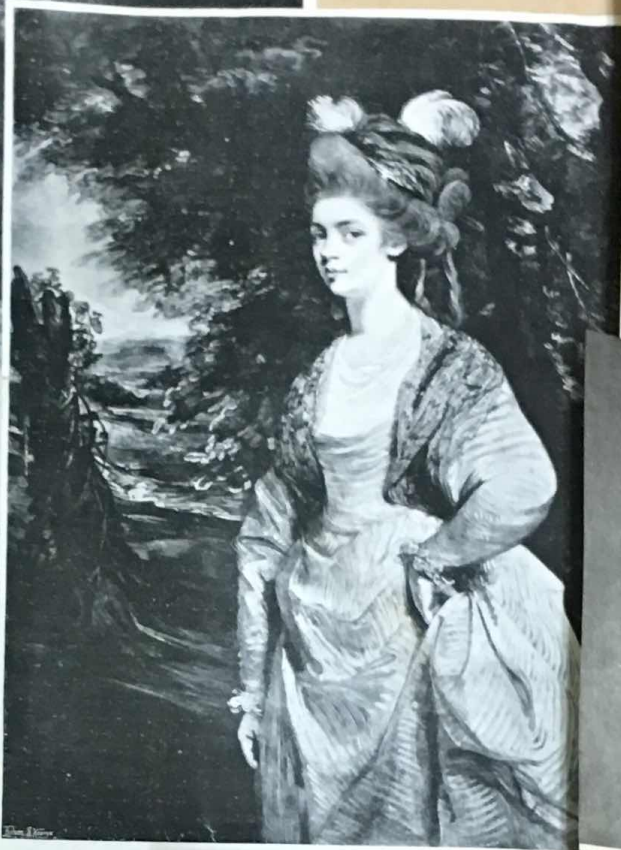


GEORGIANA,
 DUCHESS OF DEVONSHIRE
 HENRIETTA FRANCES,
 COUNTESS OF BESSBOROUGH
 AND GEORGE JOHN,
 EARL SPENCER

Children of John, First Earl Spencer
 By Angelica Kauffman



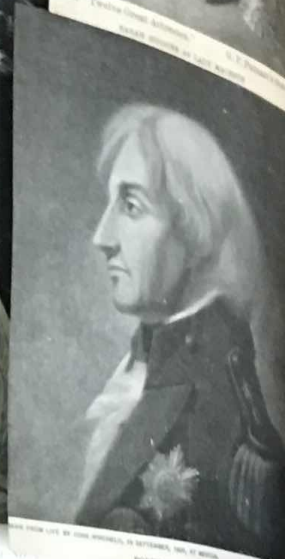
Painted by Sir Joshua Reynolds



By William Verelstede



From "Twelve Great Artists" by J. J. Verelstede



ELIZABETH TAYLOR. AND THE PORTRAIT OF NELSON.

M^{rs} Robinson



NATURE
From an engraving by J. R. Smith
After G. Romney





PAINTED BY P. A. HARRIS.

HORATIO, VISCOUNT NELSON

ENGRAVED BY R. S.



GENERAL EDWARD BRADDOCK.



ST. GEORGE POCKOCK.



PAINTED BY HENRY A. WILSON.



GAINSBOROUGH'S PORTRAIT OF GENERAL JAMES WOLFE.

By William Dickinson.

LADY CHARLES SPENCER.

After Sir J. Reynolds.

Painted by Sir Joshua Reynolds.



Engraved by Wm. Birch, Enamell Painter.

CONTEMPLATION.

MRS ROBINSON.

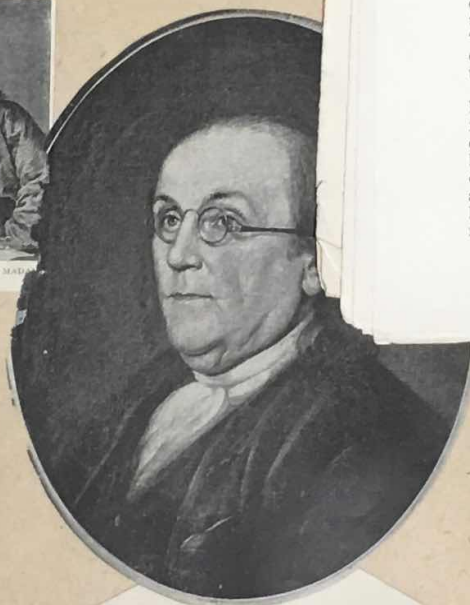


BENJAMIN FRANKLIN

This portrait, painted by Benjamin Wilson (1751-85), was taken from Franklin's house in 1757. It was returned to this country during the present year (1906), by General Grey's descendant, Earl Grey, Governor-General of Canada. The painting will have a permanent resting-place in the White House at Washington.—Editors.



FRANKLIN IN 1776. PAINTED BY MARY FLEET.



THE LATEST LIFE PORTRAIT OF FRANKLIN. 1787. C. W. PEALE.

DRAWN BY HARRY FORD. WHOLE-TONE PLATE ENGRAVED BY T. A. BIRD.
GREENE HOMESTEAD, AT WARWICK, RHODE ISLAND.

sions to say to my other remaining old friends: "The fewer we become, the more let us love one another."

After the peace was concluded with England, Mrs. Hewson and her children, at Franklin's urging, came to France and stayed several months with him at Passy as his guests, and after their departure he complained: "I have found it very triste breakfasting alone, and sitting alone, and without any tea in the evening." Again at his urging, they removed to Philadelphia, and Mrs. Hewson was much with him in the last years of his life, and even in his final sickness and death, which she described in a long letter to an English friend, speaking of him as that "Venerable, kind friend, whose knowledge enlightened our minds, and whose philanthropy warmed our hearts."

In France social custom prevented his knowing young girls, and so his feminine friendships in that country were of a very different type. "I now and then hear of your life and glorious achievements in the political way," his sister informed him, "as well as in the favour of the ladies ('since you have rubbed off the mechanic rust and commenced complete courtier') who, Jonathan

Williams writes me, claim from you the privilege of an embrace, and it seems you are not averse." "The account you have had of me in vogue I am in here has some truth in it," Franklin answered. "Perhaps few strangers in France have had the good fortune to be so universally popular; but the story is totally without foundation. But one is not to expect being always in fashion. I hope, however, to preserve, while I stay, the reputation of the French ladies; for their society and conversation, when I have time to enjoy them, are extremely agreeable." And he gives us another glimpse of this famous man, jokingly writing to an Englishwoman:

You are too early, *hussy*, as well as too late in calling me *rebel*; you should wait for the revolution which will determine whether it is a revolution only a revolution. Here the ladies are more than pleased them; and methinks all other women are smart, or have smarted, under the tyranny of a bad husband, ought to be fixed in revolutionary principles, and act accordingly.

One of the most admiring of these French ladies was the Countess d'Houdetot, who

known to history through the "Confessions" of Jean Jacques Rousseau. Her salon was one of the most famous of Paris, and when his health permitted, Franklin was a fairly regular attendant. In addition, he visited her at least twice in her country home at Sanois, the first visit being made the occasion of a fête, of which a description has been preserved. Upon his arrival, he was handed from his carriage by the countess and welcomed with a verse of her own composition, beginning, "Âme du héros, et du sage." At dinner, with each glass of wine, other verses in his honor were recited or sung by each of the guests, and the meal being over, the company went to the garden, where Franklin, at the request of his hostess, planted a Virginia locust-tree, and the countess repeated another verse of her own writing, which was afterward cut in a marble pillar that was placed near the tree. When the hour of departure came, Franklin was reconducted by the whole company to his carriage, and before the door was shut, the countess pronounced the following complimentary verses composed by herself:

Législateur d'un monde, et bienfaiteur des deux,
L'homme dans tous les temps te devra ses hommages;
Et je m'acquitte dans ces lieux
De la dette de tous les âges.

After his return to America, she begged "My dear Doctor" to "think of me some-



REPRODUCED BY PERMISSION OF THE NATIONAL ARCHIVES, FROM A PORTRAIT BY M. ALBERT DUPRE.
MME. HELVÉTIUS.

times, of Sanois, the revered tree planted by your hands and which grows on the spot of soil which belongs to me," "where it is so sweet to me to think of you, and to render homage to your virtues and enlightenment, and whatsoever makes you respected by and dear to humanity. This is, as you know, my kind of religion, and you are one of my saints." For herself, she declared that "I preserve the memory of those moments you have so kindly passed there, and with a tender interest I cultivate the memorial you have left there of your transit."

Another well-known salon of which Franklin was a frequenter was that of Mme. Helvétius, by her friends styled "Our Lady of Auteuil." She was the widow of the well-known French scientist, who had left her a large property, which enabled her to give a comfortable home to a French priest and to several cats. "Madame H. appears to have been a very beautiful woman, when young," Miss Adams records; but at the time Franklin knew her "a French lady compared her to the ruins of Palmyra." This may have been the eyesight of her own sex, for she does not seem to have found favor with them, if we may judge from a description written by Mrs. John Adams:

She entered the room with a careless, jaunty air; upon seeing ladies who were strangers to her, she bawled out, "Ah! mon Dieu, where is Franklin? Why did you not tell me there were ladies here?" You must suppose her speaking all this in French. "How I look!" said she, taking hold of a chemise made of tiffany, which she had on over a blue lute-string, and which looked as much upon the decay as her beauty, for she was once a handsome woman; her hair was frizzled; over it she had a small straw hat, with a dirty gauze half-handkerchief round it, and a bit of dirtier gauze than ever my maids wore was bowed on behind.



ELIZABETH FRANÇOISE, COUNTESS D'HOUDETOT.



FRANKLIN IN 1776. PAINTED BY MARTIN.



FRANKLIN IN 1777. DRAWN BY COCHON.



FRANKLIN IN 1777. DRAWN BY COCHON.



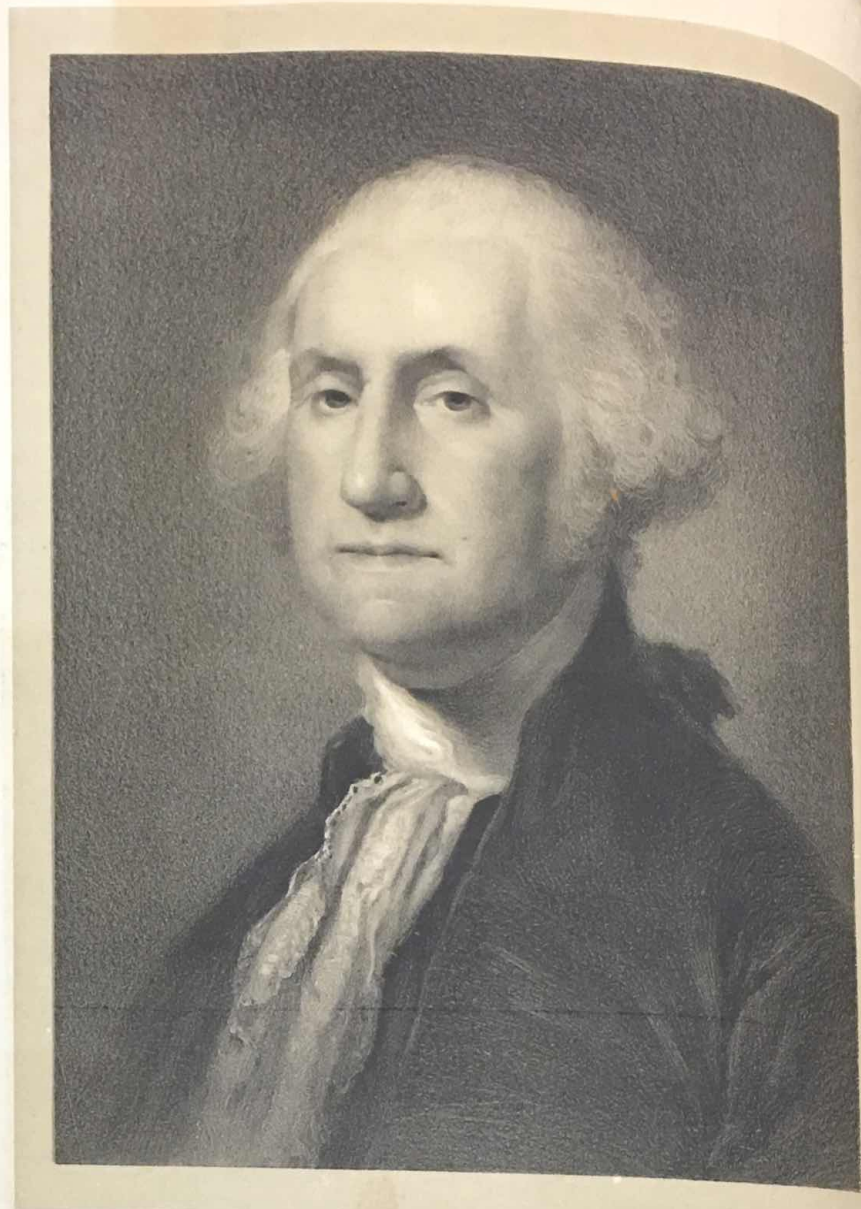
FRANKLIN IN 1767. PAINTED BY MARTIN.



THE BUST BY ECKSTEIN.
Owned by Frederick Motz, Eng., Washington.



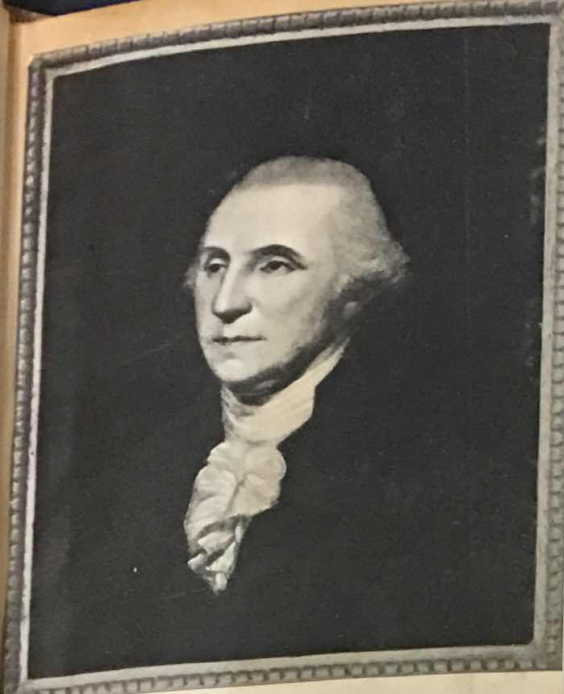
LAWRENCE WASHINGTON.
by an unknown artist, in the possession of Lawrence Washington.



George Washington



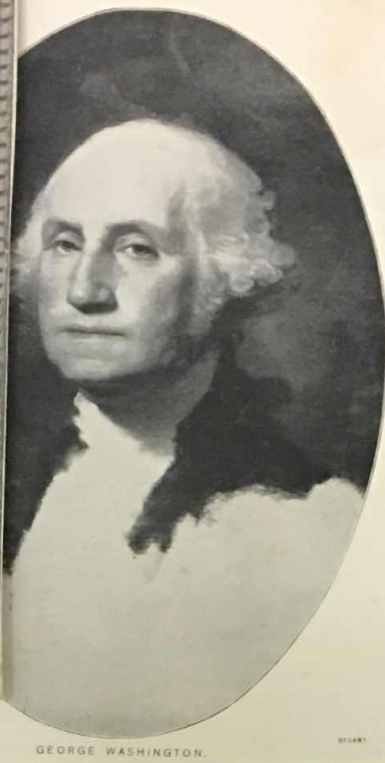
FROM THE PAINTING IN THE LEWIS FAMILY PLACE AT WARREN, VIRGINIA, ATTRIBUTED TO JOHN SINGLETON COOPER.
BETTY, WASHINGTON'S ONLY SISTER.



In the possession of Miss Roberson, Middletown, New York.

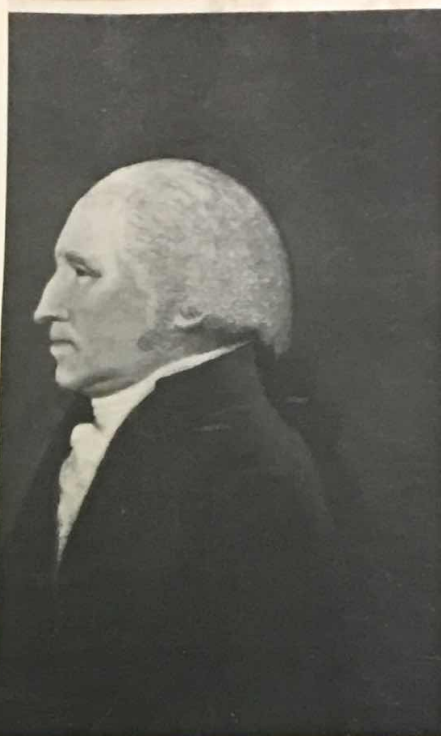
A HITHERTO UNPUBLISHED PORTRAIT OF GEORGE WASHINGTON BY CHARLES WILSON PEALE.

BROWN'S FAMOUS PICTURES.



GEORGE WASHINGTON.

STUART.



Half-length plate engraved by H. Gurney.

ST PORTRAIT OF GEORGE WASHINGTON (SEE "OPEN LETTERS")

PAINTED IN 1797 BY DR. ELISHA CULLEN DICK

AFTER THE ORIGINAL PAINTING, OWNED BY JUDGE JAMES ALFRED PEARCE

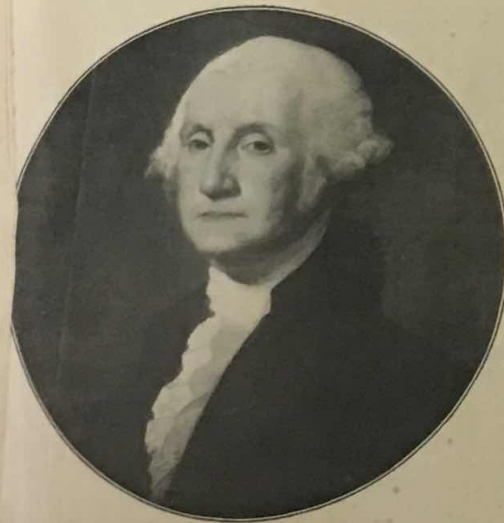


THE STORY OF THE DECLARATION OF INDEPENDENCE.



Jefferson

Portrait by Sharples, in the Hall, Philadelphia.



GILBERT STUART'S FAMOUS PORTRAIT OF WASHINGTON.

on setting right their wrongs; but the urgency of its petitions and prayers had gradually worn out the patience and hope of even the most loyal of the members. When Congress came together in the spring of 1776, it was pretty certain that nobody would advocate another petition. It was more likely that entire separation from the mother country was im-

many who dreaded others who were ten it. So strong in May they even a resolution call-form independent r which had car-asure had not sub-ched Philadelphia re of Virginia had Congress to bring he United Colonies

at Richard Henry e Virginia delega-He had been or-nanamous vote of cil of Virginia, to lution:

lonies are, and of and independent olved from all al-

own; that all po-litical connection between them and Great Britain is, and ought to be, totally dis-solved."

Two other resolutions followed, contin-gent upon the first, but it is not necessary to consider them here.

Lee had not taken his seat before there

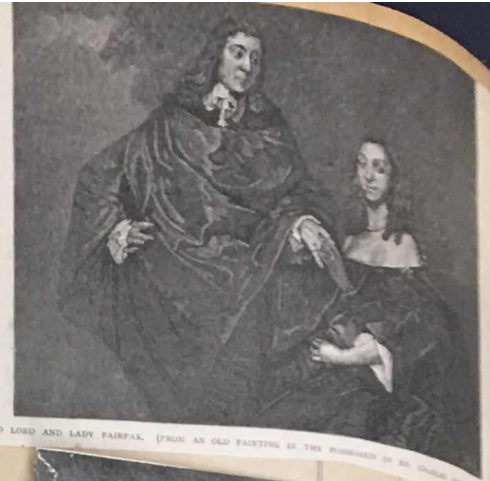
* EUGENE'S NOTE.—This series of portraits of the signers of the Declaration of Independence is, we believe, the most com-plete ever published. In every case the best portrait of each signer has been selected and specially photographed for us; of many of the signers it has been difficult to find even a single portrait, but we have succeeded in all but two cases: John Morton and Caesar Rodney. Of the former there is no authentic portrait, and the latter, owing to a scar on his face, never allowed his portrait painted. The engravings are fac-similes of those on the engraved copy of the Declaration of Independence now in the Library of the State Department, Washington.



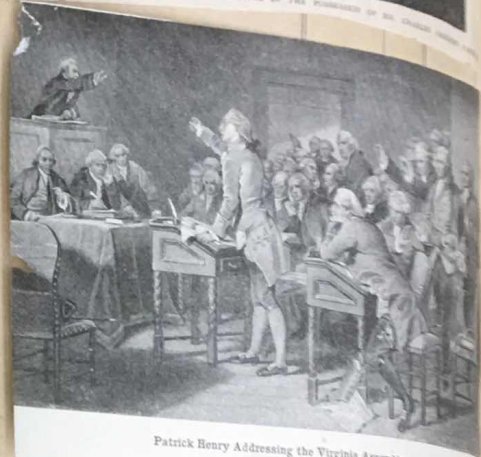
BROWN'S FAMOUS PICTURES.

MARTHA WASHINGTON.

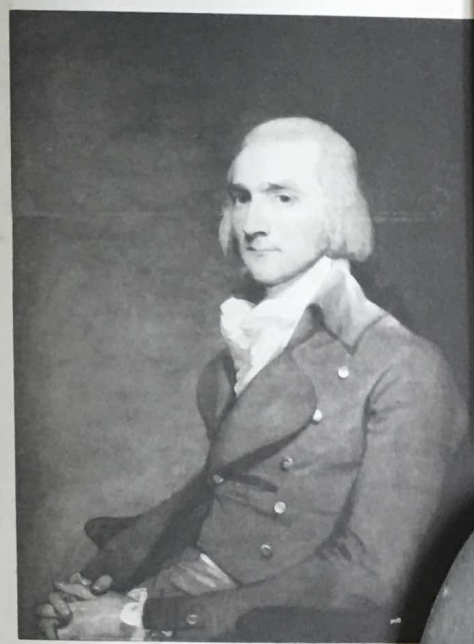
STUART.



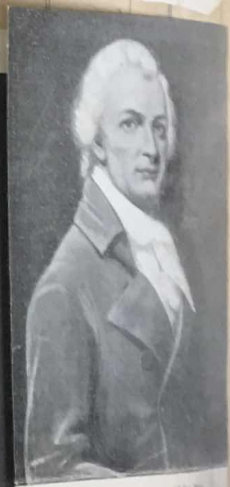
THIRD LORD AND LADY FAIRFAX. (FROM AN OLD PAINTING IN THE POSSESSION OF MR. GEORGE FAIRFAX)



Patrick Henry Addressing the Virginia Assembly.
From the painting by Chappel.



John Jacob Astor
After a Portrait by Gilbert Stuart



Beynon Insley, Fort Secretary of the
Fort Mifflin, 1776



ROBERT WILSON

The United States Army



James Wilson Jos. Wickes Oliver Wolcott George Wythe

From the portrait by Peale. From the portrait by Starke, now in Connecticut. From a portrait in Independence Hall, Philadelphia.

From the miniature probably by
Paula.

From the portrait by Peale
in Independence Hall
Philadelphia.

*From the portrait by Burke,
now in Connecticut.*

From a portrait in Independence Hall, Philadelphia.

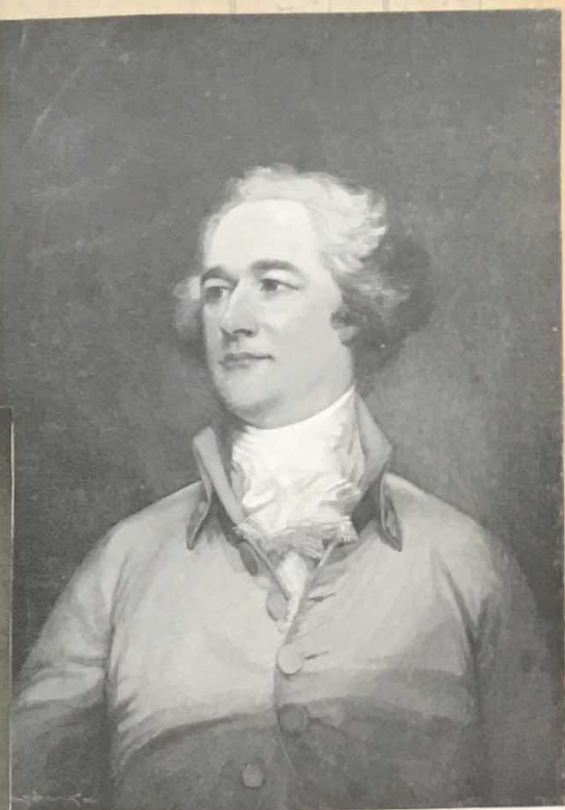


MRS. JOHN QUINCY ADAMS

From a Miniature in the possession of
(Mrs Henry Parker Quincy, Boston)



PRINTED BY JAMES SPANGLER. FROM THE ORIGINAL IN THE POSSESSION OF DR. ELIAS WALSH HAMILTON.



ALEXANDER HAMILTON



WILLIAM WHITEHEAD



THOMAS WATSON



TAYADANEEGA, THE CHIEF OF THE MOHAWKS.
From the Monument by Valentine Green, after the portrait by Raphael Smith.



GILBERT STUART'S PORTRAITS OF WOMEN.
MRS. JAMES GREENLEAF (ANN PENN ALLEN).



GILBERT STUART'S PORTRAIT OF MRS. SAMUEL GALTREY.
(ELIZABETH CORBIN GRIFFIN.)



ENGRAVED ON WOOD BY HEARTY WOOD, FROM THE PAINTING IN POSSESSION OF MRS. LEA LUGGER.
GILBERT STUART'S PORTRAITS OF WOMEN.
MRS. THOMAS LEA (SARAH SHIPTON).



OF MRS. DANIEL RIVE SHIPTON.
WOMEN.
ATTERSON).



ENGRAVED ON WOOD BY HEARTY WOOD, FROM THE PAINTING IN POSSESSION OF MRS. LUCY HALL BRIDGES, PHILADELPHIA.
GILBERT STUART'S PORTRAITS OF WOMEN.
MRS. JOSIAH BRADLEY (LUCY HALL).

McClure's Magazine

VOL. XX

FEBRUARY, 1903

NO. 4

A CENTURY OF PAINTING IN AMERICA THE FATHERS OF ART IN AMERICA

Notes Descriptive and Biographical—Smybert, West, Copley, Peale
(Father and Son), Trumbull, and Stuart

BY WILL H. LOW

IT is a pleasant thought for a painter saying here to record the history of his art in America to note that from the first his craft has been esteemed honorable. While it has never enjoyed, as in France, the fostering care of a paternal government, and indeed has met with but slight encouragement from private hands, it has escaped the servile conditions in which the entailed manual labor of the painter's craft shared the lot of other trades, excluding their practitioners from the rank of gentle folk in England. In a new country where virtually all men worked, the very mystery of his craft gave the painter a place not remote from the learned professions, which in our simple society were most highly respected. This rank he has sustained, and the list of our painters, though not over long, is a roll of honor.

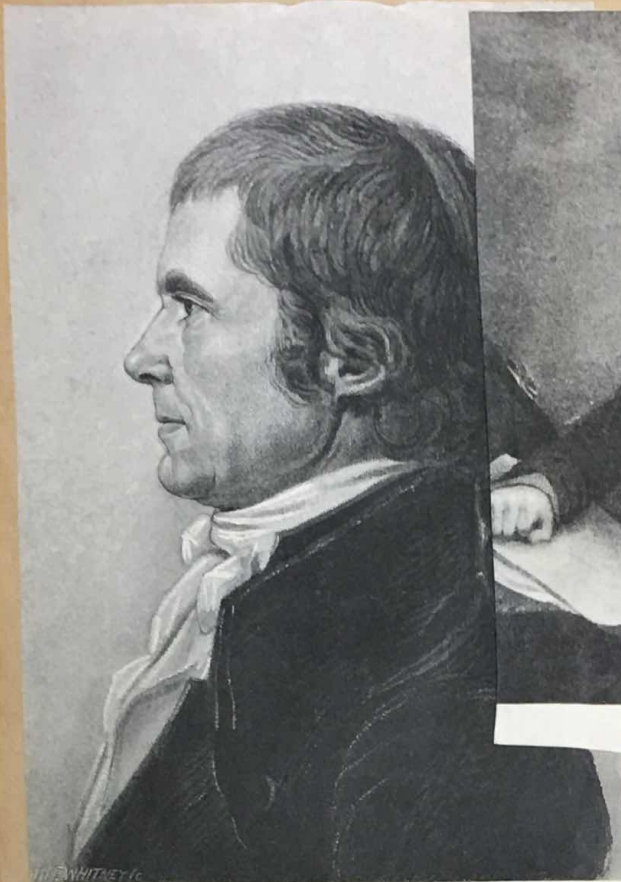
John Smybert

In the earlier days many of our best men were foreign born, and followed the traditional path of art from East to West, while numbers of others, of American birth, passed the greater part of their lives in Europe, seeking influences which they could not find at home. Two notable instances of these contrary conditions are found at the outset in John Smybert and Benjamin West. Smybert, whose birth in Edinburgh, 1684, would preclude consideration of him in tracing the history of our art in the century just closed except for his influence on the early work of Copley, Trumbull, and Allston, was the first

painter to reach our shore. He came here in 1728 in the company of Dean Berkeley, whose intent was to found a university "in the Bermudas" for the conversion of the heathen and their instruction in the arts and sciences. Landing in Rhode Island, Dean Berkeley and his companions remained for two years, when, finding that a promised royal charter for the University was not forthcoming, Berkeley returned to England. Smybert stayed, however, married the daughter of Dr. Williams, "who was Latin school master of the town of Boston for fifty years," and died there in 1751.

Benjamin West

Benjamin West, born near Springfield, Chester County, "in the province of Pennsylvania," on the tenth of October, 1738, was the first artist of American birth. Of Quaker parentage, and despite the almost Oriental abhorrence of the pictured image which was one of the tenets of their sect, the art instinct awoke in him at an early age. The story of his early efforts is unique in the history of art. He first drew with charcoal or chalk. Indigo, however, was used to tinge the stiffly starched caps and kerchiefs of the women; and the native American unconsciously ministered to the progress of the arts in his conquered country, for some friendly Indians, we are told, gave West red and yellow earths such as they used to paint their faces. With this primitive palette, undoubtedly ignoring the fact that from blue, red, and yellow all the painter's colors are derived, and with brushes



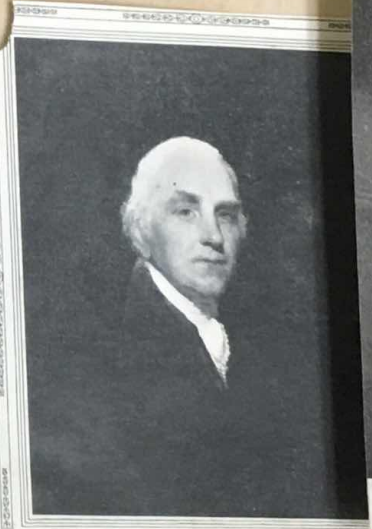
GENERAL GEORGE ROGERS CLARK.
From the celebrated painting by Jarvis.

DESIGNED BY J. M. S. WHITNEY AFTER A CARICATURE DRAWING BY ST. MÉRIS. COPYRIGHTED BY THOMAS MARSHALL SMITH.

J. Marshall



CAPT. NICHOLAS BIDDLE.



CAPTAIN JOHN DERBY.



Patrick Henry.
From a painting by J. B. Longman, after an original miniature.



OLIVER H. PERRY, U. S. N.



EDWARD SHIPPEN, ARNOLD'S FATHER-IN-LAW.



Paul Revere, by St. Martin, engr.

PAUL REVERE AND HIS ENGRAVING

By William Loring Andrews

ILLUSTRATIONS REPRODUCED FROM ENGRAVINGS BY PAUL REVERE

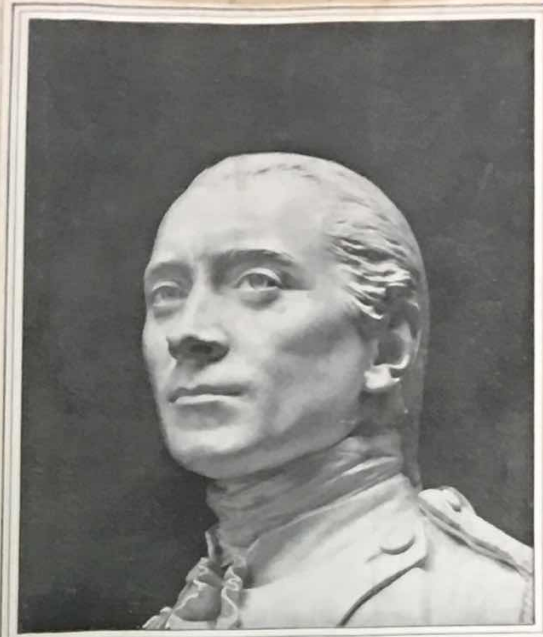
ONE of the most interesting and romantic characters of the dark days in our history "which tried men's souls" is that of the patriot, soldier, silver-smith, copper-plate engraver, brass-founder* and confidential agent of the State of Massachusetts Bay, the "Mercury of the Revolution," Colonel Paul Revere. He was a man of action, who, in his time, played many parts, and in all his various undertakings achieved success. In the words of one of his biographers, "He prospered, accumulated, by a long life of industry

* After the peace Revere erected an air-furnace in which he cast cannons and church-bells, and the latter are still pealing forth their melodious notes upon the New England air. The business card of Paul Revere & Sons, as venders of bells and brass cannons, will be found reproduced in E. H. Goss's "Life of Revere," vol. ii., p. 556.

VOL. XXX.—36

and economy, a competency in the way of property, and educated a large family of children who venerated the memory of such a father."

Revere (or Rivoire, as the name was written by his ancestors, in France) was of Huguenot descent and was born in Boston, where he died in May, 1818, at the age of eighty-three. He was his father's eldest son, and was brought up to the paternal trade of gold- and silver-smith. It is said that he engraved not only the graceful designs we find upon the silver-plate which bears the coveted mark of P. REVERE (or simply REVERE), but also the wreaths, medallions, and festoons, which decorate many of the cups, spoons, tank-



From a photograph of the copy in plaster in the Yale Library, Paris.
THE (LIFE-SIZE) HOUDON BUST OF PAUL JONES—VIEWED FROM NEARLY THE SAME ANGLE AS THE FACE ON THE OPPOSITE PAGE AND REPRODUCED TO THE SAME SCALE



JOHN PAUL JONES

FROM A PAINTING BY C. W. PEALE



JOHN RANDOLPH OF ROANOKE

AGE OF THIRTY-TWO, WHEN CHAIRMAN OF THE COMMITTEE OF WAYS AND MEANS OF THE HOUSE OF REPRESENTATIVES.



PAUL JONES



From the portrait (engr.) by Lincoln in Brown University
COL. RETURN J. MEIGS

From the portrait (engr.) by Lincoln in Brown University
COL. CHRISTOPHER GREENE

From the portrait by Gilbert Stuart in the Cabinet Club, Chicago
GEN. HENRY DEARBORN



JUSTICE JOHN MARSHALL

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1871
1872



MRS. DE KRIEGER. (FROM THE PORTRAIT IN THE LOUVRE.)



WOLFGANG AMADEUS MOZART.



MADAME VIGOR LE BRUN.

MART. (FROM AN ENGRAVING FROM THE OIL PORTRAIT BY MIGNARD.)



marie antoinette



MARQUIS DE MONTESSON. (FROM A LITHOGRAPH BY BELLARD.)



BY ANTOINE FRANÇOIS CALLET. IN THE MUSEUM OF VERSAILLES. FROM A PHOTOGRAPH BY BRUN, GILBERT & CO., PARIS.

LOUIS XVI.



"THE WOOD OF MARIE-ANTOINETTE."
MARIE-ANTOINETTE AND HER CHILDREN.



MARIE-ANTOINETTE BY M. V. COSTA
IN CHASED FRAME OF VARIOUSLY
COLOURED GOLD.



THE DUCHESS OF ORLEANS
From a portrait by Madame Vigée Lebrun



THE PRINCESS OF LAMBALLE



BY MRS. J. H. LEBRON. IN THE MUSEUM OF VERMILION. FROM A PHOTOGRAPH BY BRUN, CLÉMENT & CO., NEW YORK.
THE DAUPHIN LOUIS-JOSEPH AND HIS SISTER THE DUCHESS D'ANGOULÊME.



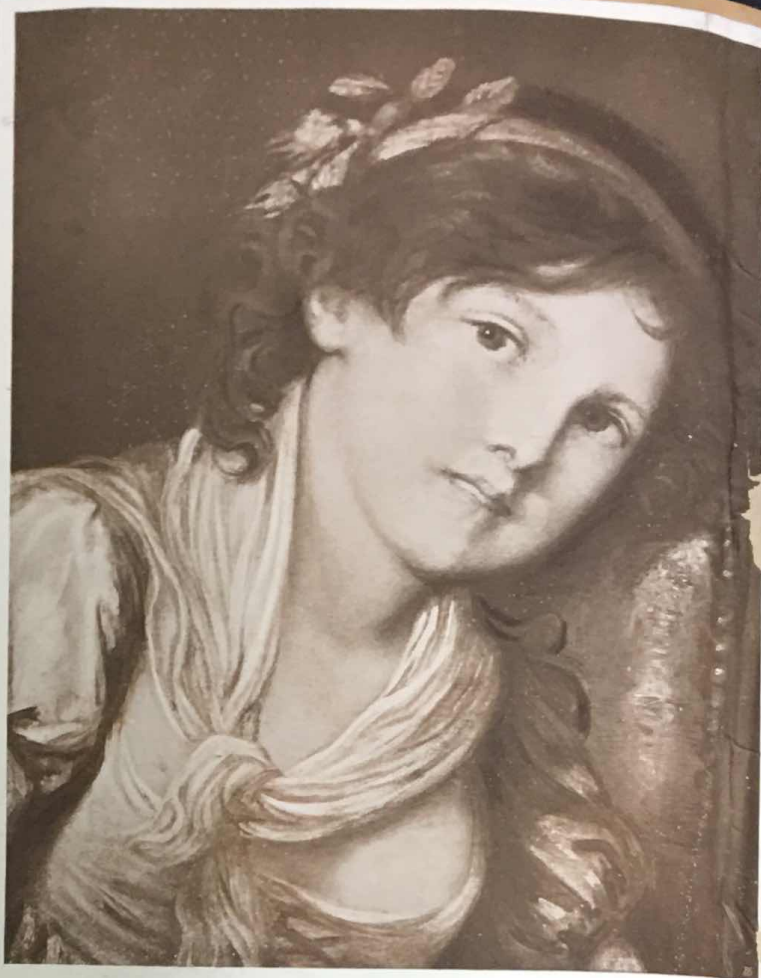
IN THE POSSESSION OF MRS. LA BARRONNE DE BLANCO. FROM A PHOTOGRAPH BY BRUN, CLÉMENT & CO., NEW YORK.



THE PRINCESSE DE LAMBALLE
BY FRAGONARD



THE IDOL. MRS. FINCH



PORTRAIT OF A YOUNG GIRL. BY GREUZE

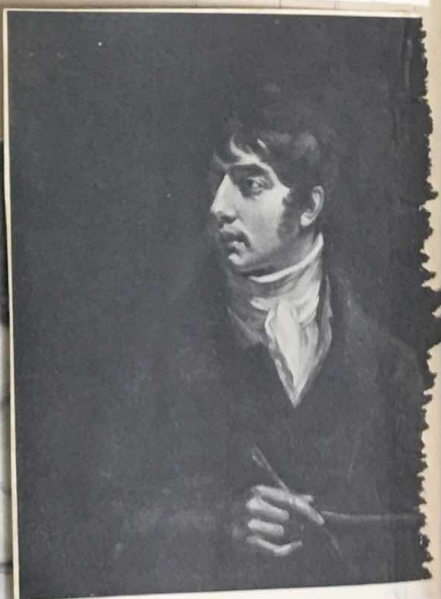
From a photograph by F. Hanfstügel
after the picture at the Berlin National Gallery



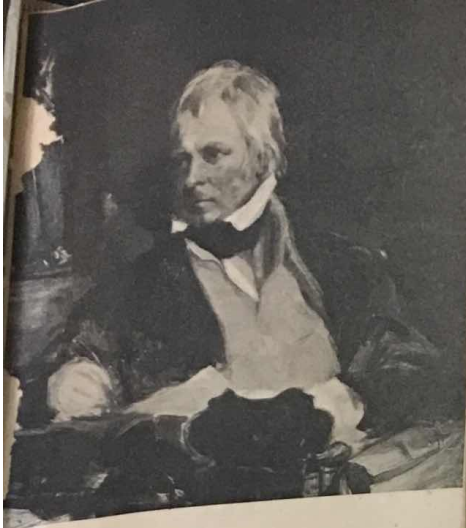
MRS. SIDDONS. PAINTED BY SIR THOMAS LAW

ENGRAVED BY T. COLE

FROM THE PAINTING IN THE NATIONAL GALLERY.

THOMAS GIRTIN (BORN FEB. 18,
1775—DIED NOV. 9, 1802)

ENGRAVED BY A. W. REYNOLDS
THE PORTRAIT BY JOHN RUSSELL



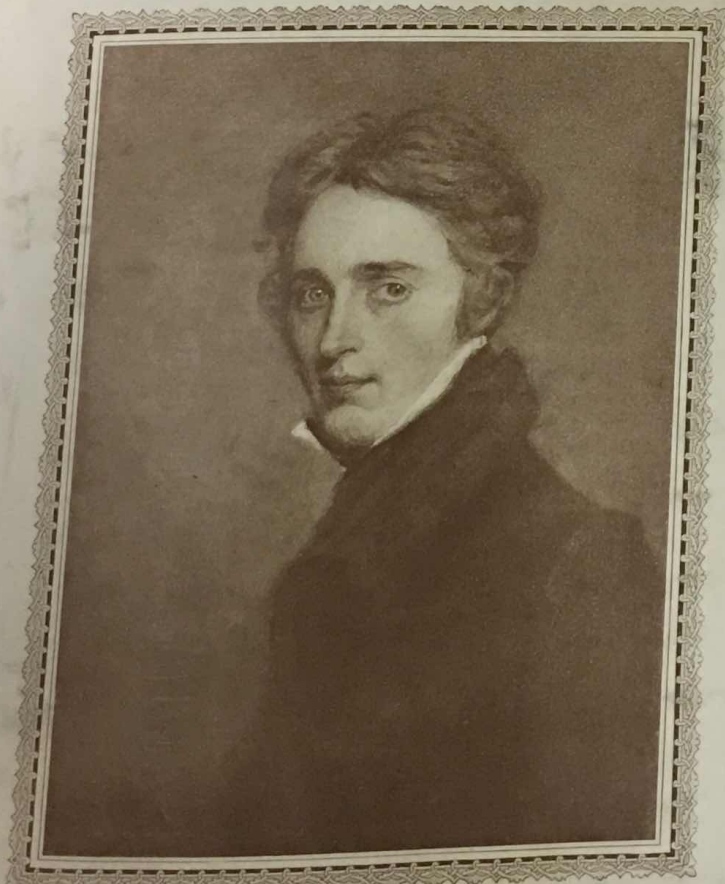
SIR WALTER SCOTT.
After the portrait sketch by Sir Edwin Landseer, in the
National Portrait Gallery.



May 1838

FROM THE PRINTING IN THE NATIONAL GALLERY, EDINBURGH.

MRS. SCOTT-MONCRIEFF. PAINTED BY HENRY RAEBURN.
(TIMOTHY COLE'S ENGRAVINGS OF OLD ENGLISH MASTERS.)

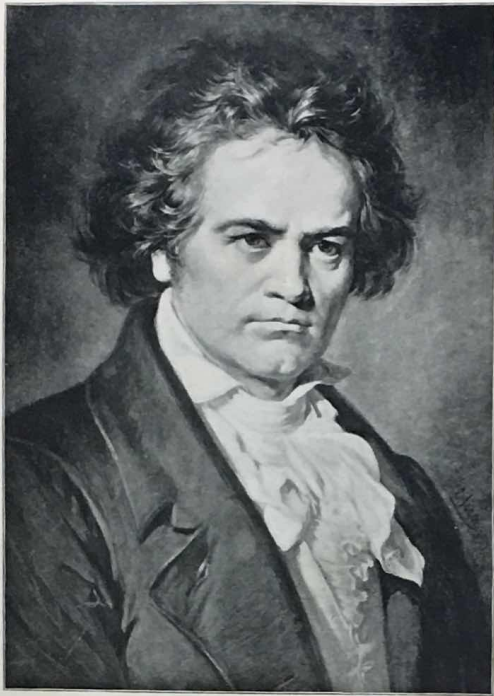


Painted by Mrs. Julia Drans

WEST'S PORTRAIT OF SHELLEY (HITHERTO UNPUBLISHED)
Painted from his original pencil sketch from life shown on the opposite page



BY JOSEPH FLOSSMAN
(See Roslin Studio, T. 11.)



BROWN'S FAMOUS PICTURES. NO. 1136

BEETHOVEN.

1770-1827.

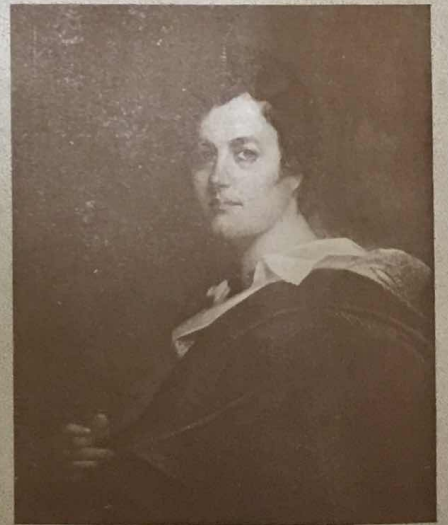


From the pencil sketch from life by William E. West. Owned by Mrs. John Dunn.

WEST'S PENCIL SKETCH OF SHELLEY DONE FROM LIFE (HITHERTO UNPUBLISHED)



BEETHOVEN.



From an engraving, loan by Mr. John Murray, of the portrait by William E. West owned by Mr. Percy Kept.

WEST'S PORTRAIT OF BYRON



PORTRAIT OF FRANCISCO JOSÉ GOYA
(In the Museo del Prado) BY LOPEZ OF VALENCIA



JACK SHEPPARD IN NEWGATE.



WILLIAM PITT IN GARTER COSTUME.



ROBERT BURNS, 1796.
From the Painting by Topley.



PROFILE OF BURNS.



BURNS'S SEAL.

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THE ROMANOFF CZARS.

BY R. H. TITHERINGTON.



EMPEROR NICHOLAS I.

to a son of Michael, a noble of only secondary rank.

Different chroniclers have accounted for the strange choice on various theories. Some attribute it to the good repute of Michael's father, Philaret Romanoff, a high official of the church; but those who intrusted the scepter to the son cannot have done so in reliance upon his father's counsels, for Philaret was at the time a

TURIES
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point to the strongest of the Muscovite title, "had eighty years of sonship to a prince; but besides Anas-tion she ac-surely have

at Michael's reign boyars elders of the hands of they con- stronger as of what in el a "dark ung Roman- being prac-

anoffs were ce of a great ey had done he Time of of the Mus- of strength. ver again to the empire come an un- ear did not was patched aret Roman- here he was nt ruler.

CENTURIES AGO.

Politically, it may be doubted whether Russia has advanced or retrograded since the time of the first Romanoff Czar. Socially, the masses of her population were in those days but little removed from Asiatic savagery; their present status would be differently estimated by different observers. Avoiding controversial questions, it is safe to describe her government as being today a strict bureau-



MISS CROKER

From an Engraving by Samuel Cousins after the Painting by Sir Thomas Lawrence, P.R.A.



Miss Chaworth.

in an heiress ;
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to Mary Cha-

most unfortu-
band and wife
parted in af-
ent to visit her
turned to him.

Byron declared the reason unknown.
Lady Byron insisted that it was so
strong and insurmountable that she
had resolved never to see him again.
Society was shocked, and the world
sympathized with the wife who main-
tained a cruel silence. When he was
assailed with slander and misrepresen-
tation, one house remained open to
him—that of Sarah Sophie Fane, the
Countess of Jersey. During his Lon-
don life when his society was sought to
give brilliancy to the fashionable circles
there were few places he visited more
frequently than Lady Jersey's ; and it
was in her drawing-room that Byron
made his last appearance in England.
He never forgot her friendship and
kindness. When her miniature was
taken from the collection of famous
beauties at Carlton House, he wrote
her a " Condolatory Address." In this
he speaks of

The symmetry of youth—the grace of mien—
The eye that gladdens—and the brow serene ;
The glossy darkness of that clustering hair,
Which shades yet shows that forehead more
than fair.



LORD BYRON AT CAMBRIDGE.



Keats by John Sell Cotman, in the British Museum.



Engraved by R. G. Tietze. FROM A CHALK DRAWING AT BISHOPSTON, AFTER THE ORIGINAL PORTRAIT BY MISS GURBAN, BY PERMISSION OF LADY SHELLEY.



Charles Kemble.

of a drawing for R. J. Lane, A.R.A. Published by J. Dickinson, London, May, 1836. In the collection of Douglas Taylor, Esq.

from very sincere
P.B. Shelley



ROBERT SCHUMANN.

IN VIENNA IN HIS YOUTH IN POSSESSION OF DR. M. ARNHAM OF LEIPZIG



Charles Howard Hodges, pinx et sculp.

THE MASTER OF EUROPE, 1811



Napoleon I.

Attacked while still First Consul, December, 1800.



NAPOLEON I. BY ISABEY



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BY N. L. F. PALMISTEN. ENGRAVED BY T. JOHNSON.

BONAPARTE, LIEUTENANT-COLONEL OF THE FIRST BATTALION OF CORSICA.



BONAPARTE AT ARCOLE.

HAS PAINTED BY GROS IN ITALY IN 1800, AT THE SUGGESTION OF JOSEPHINE. BONAPARTE SAID FOR IT. HE PRESENTED TO THE LUCIFER IN 1800 BY MRS. HOLLIST. IT IS NOT THE PAINTING FROM WHICH THE LONDON ENGRAVING WAS MADE, BUT MOST PROBABLY THE SKETCH MADE FROM LIFE FOR THE PAINTING.



NAPOLEON IN HIS CORONATION ROBES.

FROM THE PORTRAIT BY LOPELIERE IN THE VERSAILLES GALLERY.



THE YOUNG NAPOLEON



PORTRAIT OF JOSEPHINE IN THE LOUVRE.



THE EMPRESS JOSÉPHINE.
the Portrait by Gérard in the Versailles Gallery





THE MOTHER OF NAPOLEON.



Jerome Bonaparte



Letitia Bonaparte



Charles Bonaparte



Louis Bonaparte



Maria Louisa



MARIE LOUISE,

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QUEEN LOUISA OF PRUSSIA.
ENLARGED BY VALEY ON A GALVANIC PLATE.



ÉLISE, ELDEST SISTER OF NAPOLEON BONAPARTE;
DUCHESS OF PIOMBINO, GRAND DUCHESS OF TUSCANY, COUNTESS OF COMPIGNANO.



MARIE PAULINE BONAPARTE.
Married to Prince Borghese, etc.



A BONAPARTE, PRINCESS OF LUCCA.



PORTRAIT OF THE EMPRESS JOSEPHINE, BY PRUD'HON



MARIE BONAPARTE, WIFE OF CAMILLO BORGHESI, AS VENUS,
BY ANTONIO CANOVA



Duke de Reichstadt



HORTENSE BEAUHARNAIS. (FROM THE PAINTING BY DAVID.)



HORTENSE BEAUHARNAIS, DAUGHTER OF JOSEPHINE BY HER FIRST MARRIAGE.
Married to Louis Bonaparte, etc.; Queen of Holland, etc.



LEBRUN.

1871
JAN 10
1871

DECEMBER
1871

FAMOUS PORTRAIT PAINTERS.

VIII—GÉRARD.

The great French portrait painter of the days of the First Empire and the Bourbon Restoration—His friendship with Napoleon, and his long reign in the artistic and social world of Paris.

THE salons of France are of the past, that of the Princesse Mathilde being almost the only one left in Paris; and hers is in the home of a woman who lives upon traditions, and who will not condescend, in these days of republicanism, to strike the modern note.

No artist today can make his name as the painter of famous women, because women who become famous generally do so through some other power than that of personal charm and influence. They impress themselves upon the coming generations by the work of their hands or their brains. They write books, or paint pictures, or lead "movements." But in the old days, women were content to enjoy the honor which was theirs. In France they influenced the national voice, they made opinions, and marked themselves upon their times, and when they wished to leave some sign of their careers, they went to a good portrait painter, whose talent it was to put the living charm into the dead canvas.

François Pascal Simon, Baron Gérard, was one of the most famous of these men. More than any other painter, perhaps, he has given to us something of the life of his time. He was born in 1770, in Rome, where his father was in the service of the French ambassador. He was sent to Paris while very young, and was educated in an aristocratic school. When he left there he became a pupil of the sculptor Pajou, and finally fell into the hands of David. It was not only Gérard's art, but his life, which David influenced. The great historical painter had nine of his pupils in the Institute, and of these Gérard was most truly his pupil and representative. But the coming freedom, born during the Revolution, influenced Gérard deeply, and carried him out of the classic style of his master into some-

thing of the romanticism of the new Napoleonic era.

Napoleon's own artistic desires, and the influence which his reign inevitably exerted upon art, were curiously at variance. It was his wish to be classic above all things. He tried, and succeeded to an almost grotesque degree, in marking his reign by a trail of tables and chairs and decorations in designs which are as much out of place in the palaces where they find themselves as the Corsican soldier was out of place in the homes created by the pleasure and beauty loving French kings. But the emperor, with all his power, could not arrest the tide of progress, and in the air of the Napoleonic era French art became freer, moved by the spirit of the times. Gérard was one of the first to catch this new feeling. His début as a painter was made by a revolutionary picture, "The Tenth of August, 1792." Before this his father died, and he was compelled to return for a time to Rome with his mother, who was an Italian. She hated the teachings which her son had come to know in Paris, and did everything in her power to dissuade him from returning there. It was doubtless due to her influence that he curbed many of his ideas, and kept out of his historical pictures something which, left to himself, he would have put into them. Among these historical canvases are several of Napoleon's battles, "Henry IV Entering Paris," "Philip V Called to the Throne of Spain," and many others.

After his return to Paris from Italy Gérard found it difficult to support himself, and his chief source of income was from his work for the publishers, for whom he made drawings illustrating the classics. But at last, by his portraits, he attracted the attention of Napoleon, who



KING LOUIS OF HOLLAND



QUEEN OF NAPLES



JOSEPH FOUCHÉ, DUKE OF OTRANTO.



MME. SWETCHINE. (FROM A PHOTO.)



MURAT

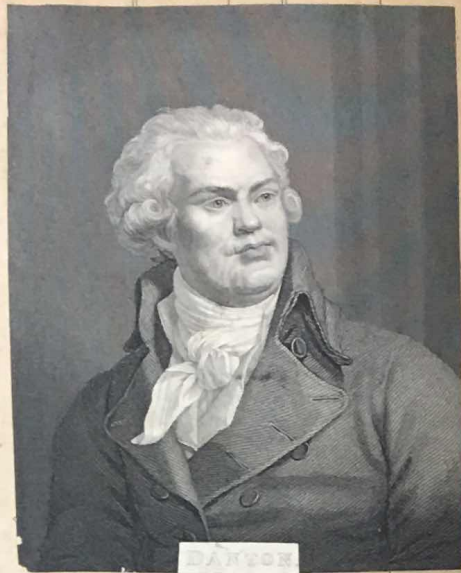


ADÈLE PATTERSON (MADAME JÉRÔME BONAPARTE)



QUEEN HORTENSE

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Fontenelle

Fontenelle



J. Leclerc de Chépeaux

Praguse

Genl. de la République



Barras

Paul Barras



A. Del. de Delaport

Talleyrand

Talleyrand





ENGRAVED BY N. G. TROTTER
FROM A PAINTING BELONGING TO THE PRINCE DE LA MOSKOWA, AMBASSADOR OF RUSSIA
BY THE PRINCE DE LA MOSKOWA, AMBASSADOR OF RUSSIA
BY THE PRINCE DE LA MOSKOWA, AMBASSADOR OF RUSSIA

CORD OF NEYS EXECUTION.
PREFATORY NOTE.



JEAN PAUL MARAT,
DÉPUTÉ DE PARIS A LA CONVENTION NATIONALE,
Assassiné le 14 Juillet 1793.



MARSHAL NEY.



TALLEYRAND AND HIS



CAMBACÈRES.



Junot



MADAME ROLAND





JEAN-MATTHIEU-PHILIBERT, COUNT SERURIER.

From the painting by Jean-Victor Lameille, in the Museum of Versailles.
Born, December 8, 1749. Lieutenant of militia, 1770; chief of battalion and general of brigade, 1791; general of division, 1795; senator, 1799; marshal of the empire, 1804. Died in Paris, December 22, 1819.



AFTER THE ORIGINAL PORTRAIT IN POSSESSION OF THE MARQUIS DEB RIVS.
LOUIS-LAZARE HOCHÉ.



Robespierre.
(From a Print in the British Museum.)



M. DE RÉAUMUR. (FROM A PRINT.)



M. DE SOUFFLOT. (FROM A PRINT DRAWN BY CHÉTIEN.)



JEAN BART.



THE PRINCESS BOURGHESE
(PAULINE BONAPARTE)
BY ADRIEN-LOUIS L. FAVORITE
MINIATURE PAINTER TO THE
COURT OF NAPOLEON I.



THE DUKE OF ORLÉANS

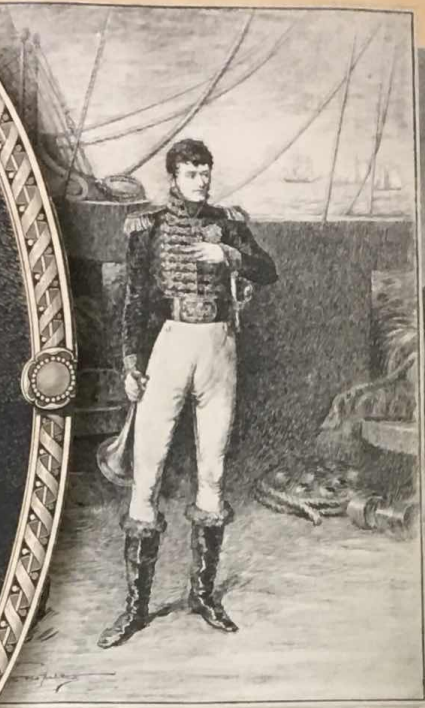


THE PRINCES NAPOLEON AND SICILY





FROM PORTRAIT BY AN UNKNOWN PAINTER IN THE HÔTEL DE VILLE, ANGERS.
JEROME BONAPARTE, KING OF WESTPHALIA, IN NAVAL COSTUME.



FROM THE PAINTING BY SARON STEUEN, IN THE MUSEUM OF VERBAALLEN.
CHARLES PICHOUX.
ENGRAVED BY F. E. PILABROWN.



Burial of Napoleon.



MADAME DE STAEL.



MADAME NECKER.

SUZANNE NECKER, THE MOTHER OF
MADAME DE STAEL.



JEAN-ANDRÉ JUNOT, DUC D'ARRASTÈRE.
ENGRAVED BY T. JORDAN.



FIELD-MARSHAL GERHARD LOBRICHT VON BLÜCHER.
From the bust by Rauch in the museum at Berlin. Photographed by the author.



Caroline



ALEXANDER I. OF RUSSIA.



EUGÈNE.









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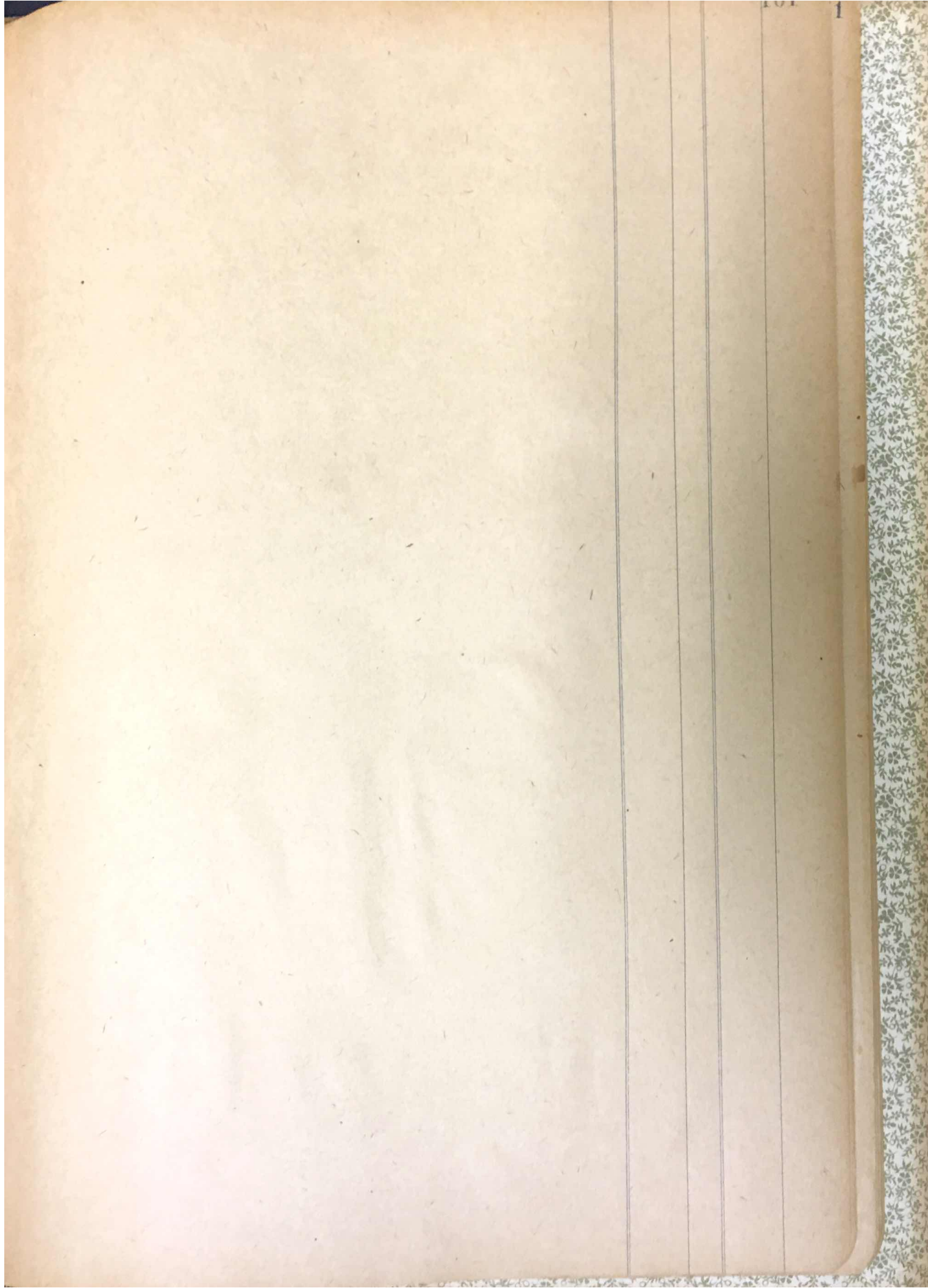


PRINCESS KAIULANI Photo by T.A.B.

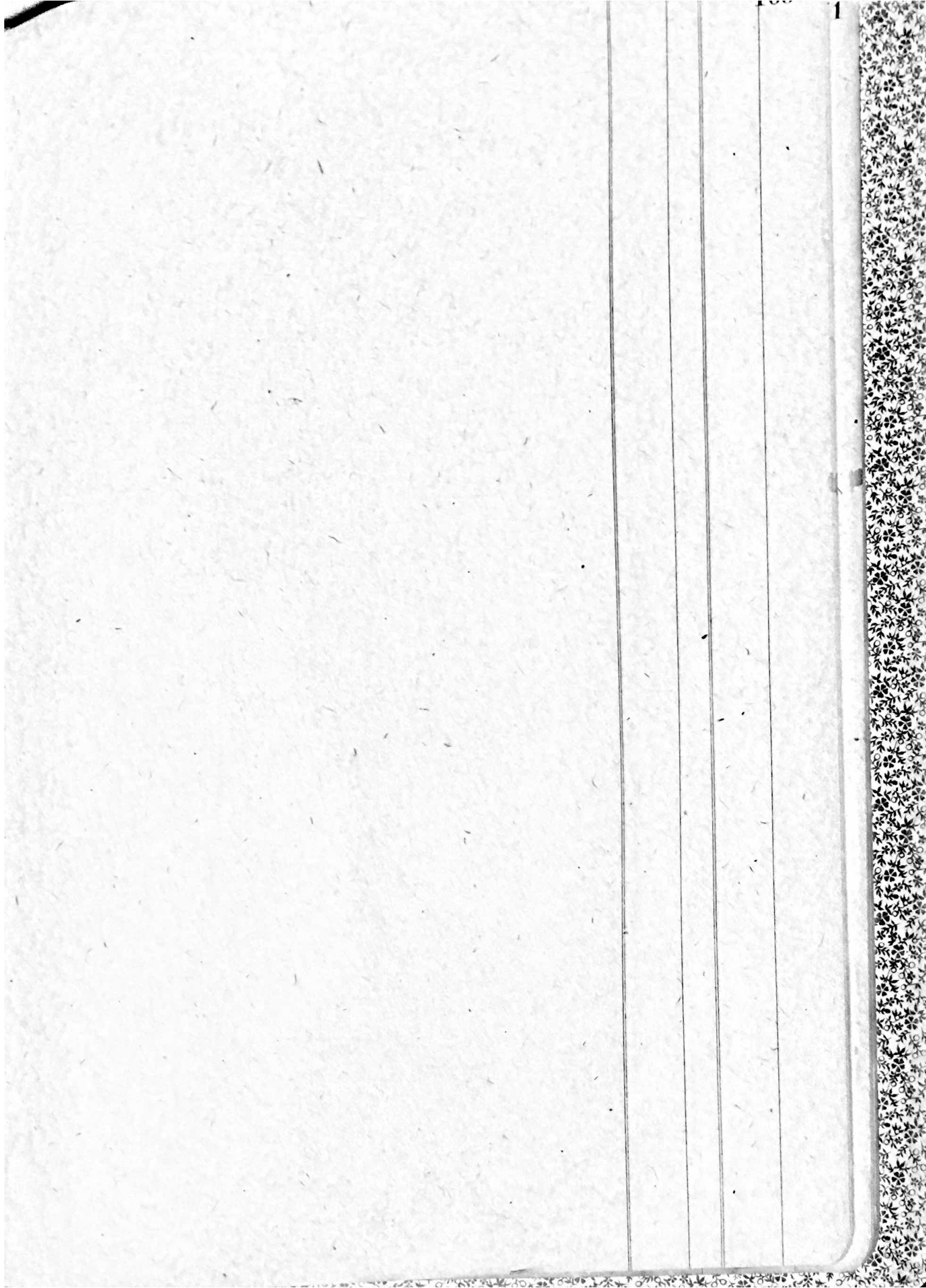




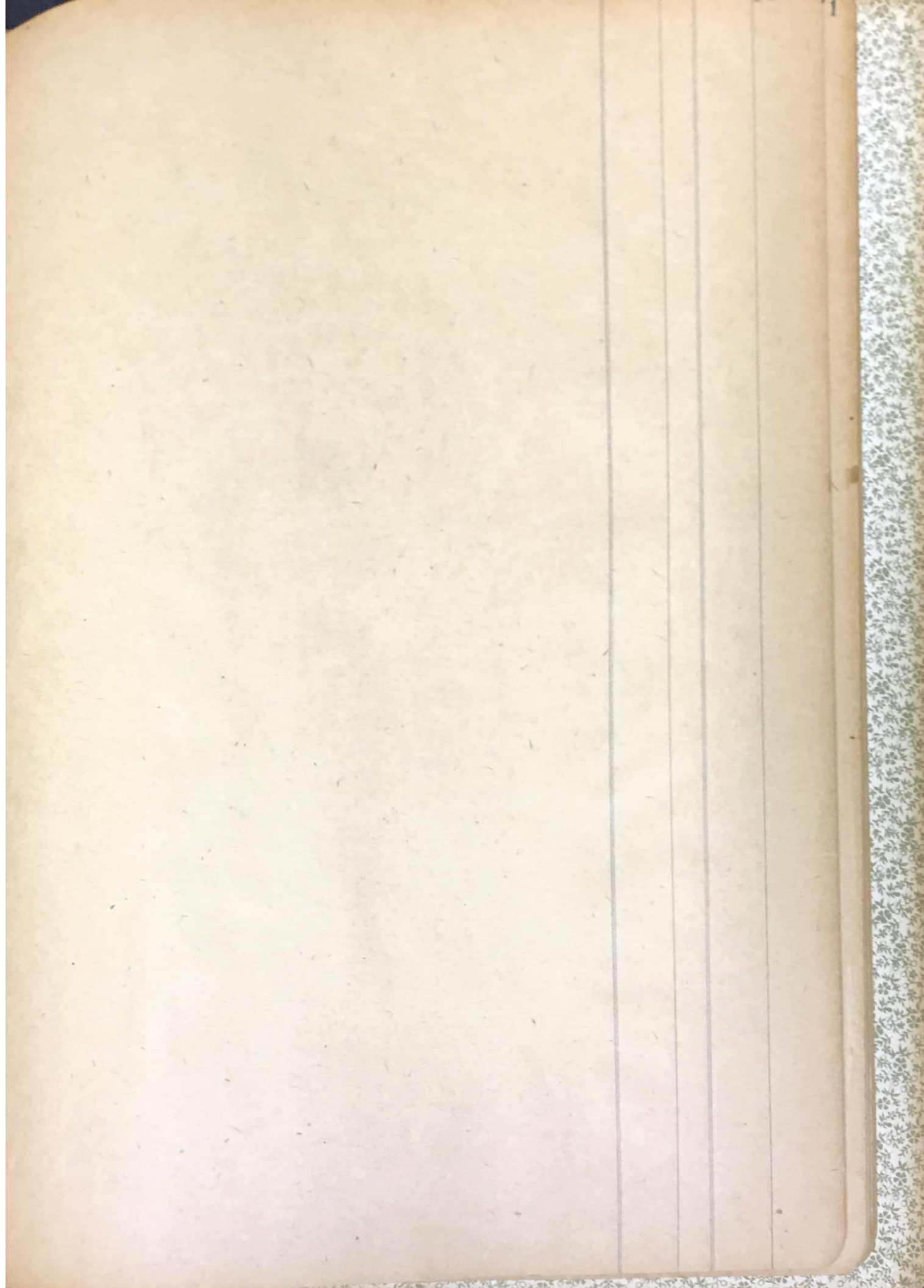






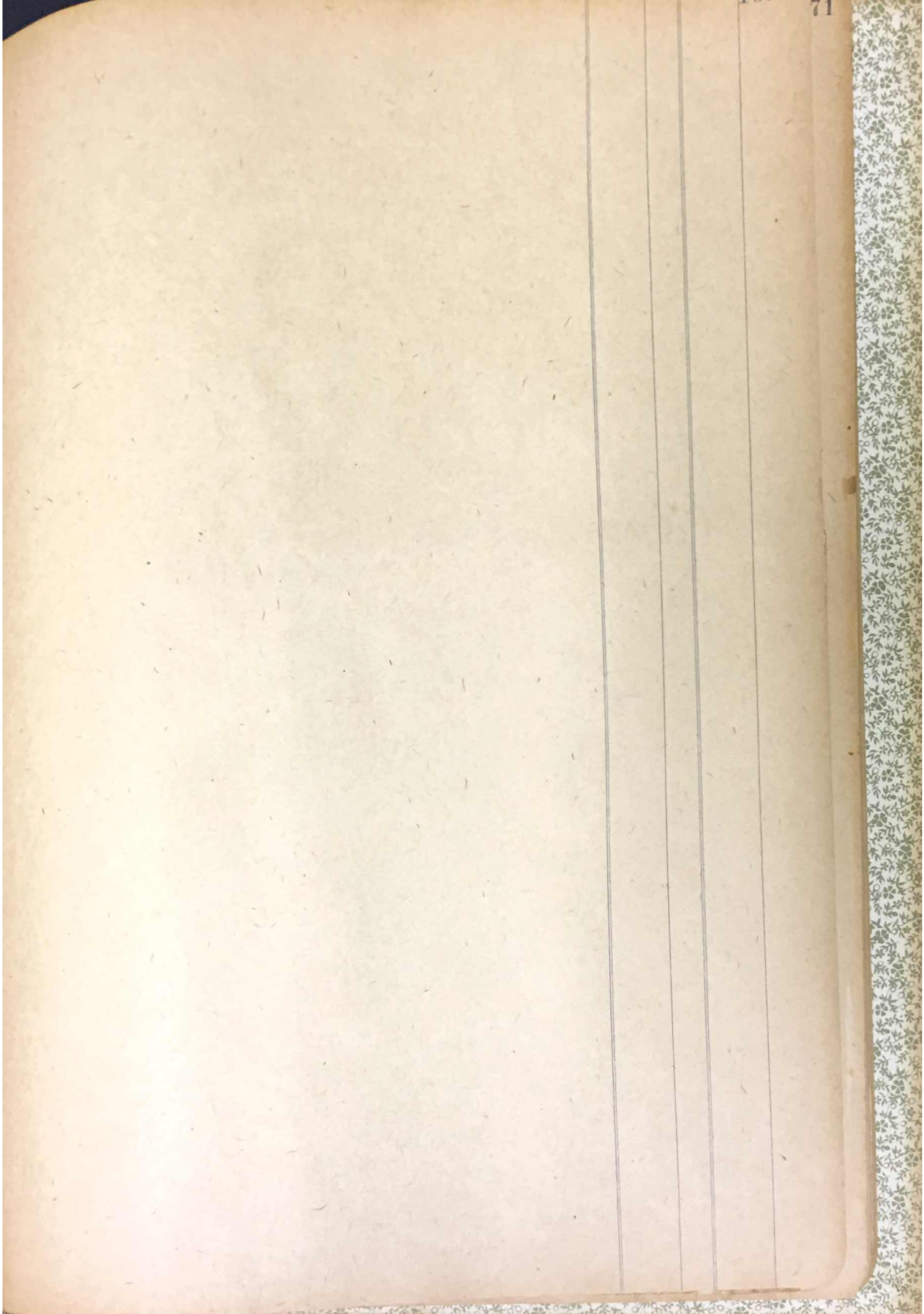








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She looked at him as he turned down the hall-light, casting the shadow of his eyeglass cord over his nice, intelligent face, his straight brow, and sensitive mouth; and suddenly she realized that his Standard was as inevitably a part of him as the very color of his eyes.

He had been born with it, as people are born with silver spoons or a deformity, and

to be irritated with him for it was really very unreasonable.

He was the gentlest of creatures, and as Elsie turned to go up-stairs he held out his hand to her, somewhat benevolently, it is true, but still with the sweetest brotherliness and tenderness. And they both felt that in a various world every one has need of a great deal of patience.

UNPUBLISHED CHAPTERS OF HISTORY.

LAST DAYS OF THE CONFEDERATE GOVERNMENT.

FROM PAPERS LEFT BY STEPHEN R. MALLORY, SECRETARY OF THE NAVY IN THE CONFEDERATE CABINET.

ILLUSTRATED WITH PORTRAITS FROM THE WAR DEPARTMENT COLLECTION.

LAST CABINET CONFERENCES AND NEGOTIATIONS FOR JOHNSTON'S SURRENDER.



THE curious life of the fleeing Confederate Government in its "Cabinet car" at Greensboro continued for nearly a week, and was not all discomfort. Indeed, the difficulties of their position were minimized by the spirit with which these men encountered every trial. Here was the astute "Minister of Justice," a grave and most exemplary gentleman, with a piece of half-broiled "middling" in one hand and a hoe-cake in the other, his face beaming unmistakable evidence of the condition of the bacon. There was the clever Secretary of State busily dividing his attention between a bucket of stewed dried apples and a haversack of hard-boiled eggs. Here was a Postmaster-General sternly and energetically running his bowie knife through a ham as if it were the chief business of life; and there was the Secretary of the Navy courteously swallowing his coffee scalding hot that he might not keep the venerable Adjutant-General waiting too long for the coveted tin cup! All personal discomforts were not only borne with cheerful philosophy, but were made the constant texts for merry comment, quaint anecdotes, or curious story. State sovereignty, secession, foreign intervention and recog-

nition, finance and independence, the ever recurring and fruitful themes of discussion, gave place to the more pressing and practical questions of dinner or no dinner, and how, when, and where it was to be had, and to schemes and devices for enabling a man of six feet to sleep upon a car seat four feet long.

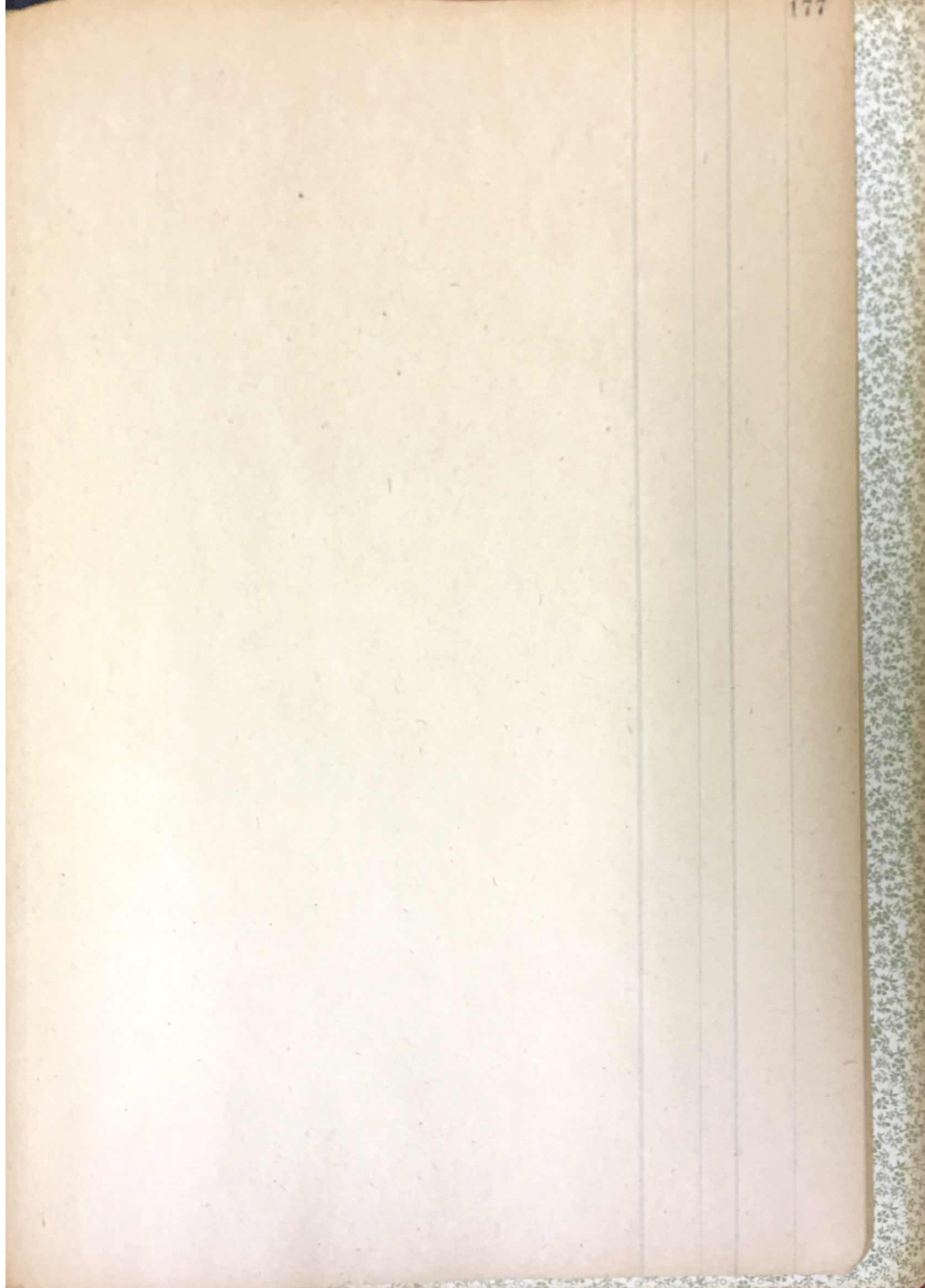
On the 11th of April, in obedience to an invitation from the President, Generals Johnston and Beauregard reached Greensboro for a conference upon the military situation.

"Joe" Johnston, as he was universally known in the army, had more of the *air militaire* than any other officer of the Confederate service. Of medium height, about five feet eight, and weighing about 150 pounds, he had a well-formed and developed figure; a clean, elastic step; an erect, manly, graceful carriage; and an impressive air of command. Bronzed by the sun and hardened by exposure, he seemed in the best condition to meet any possible demand upon his physique; while his grave, handsome face and bright eye, telling of intellectual power and cultivation, were frequently lighted up by a flashing, sunny smile, which betrayed, in spite of an habitual expression of firmness and austerity, a genial nature and a ready appreciation of humor. The Confederate armies included many educated and efficient men in high grades, gentlemen of Christian

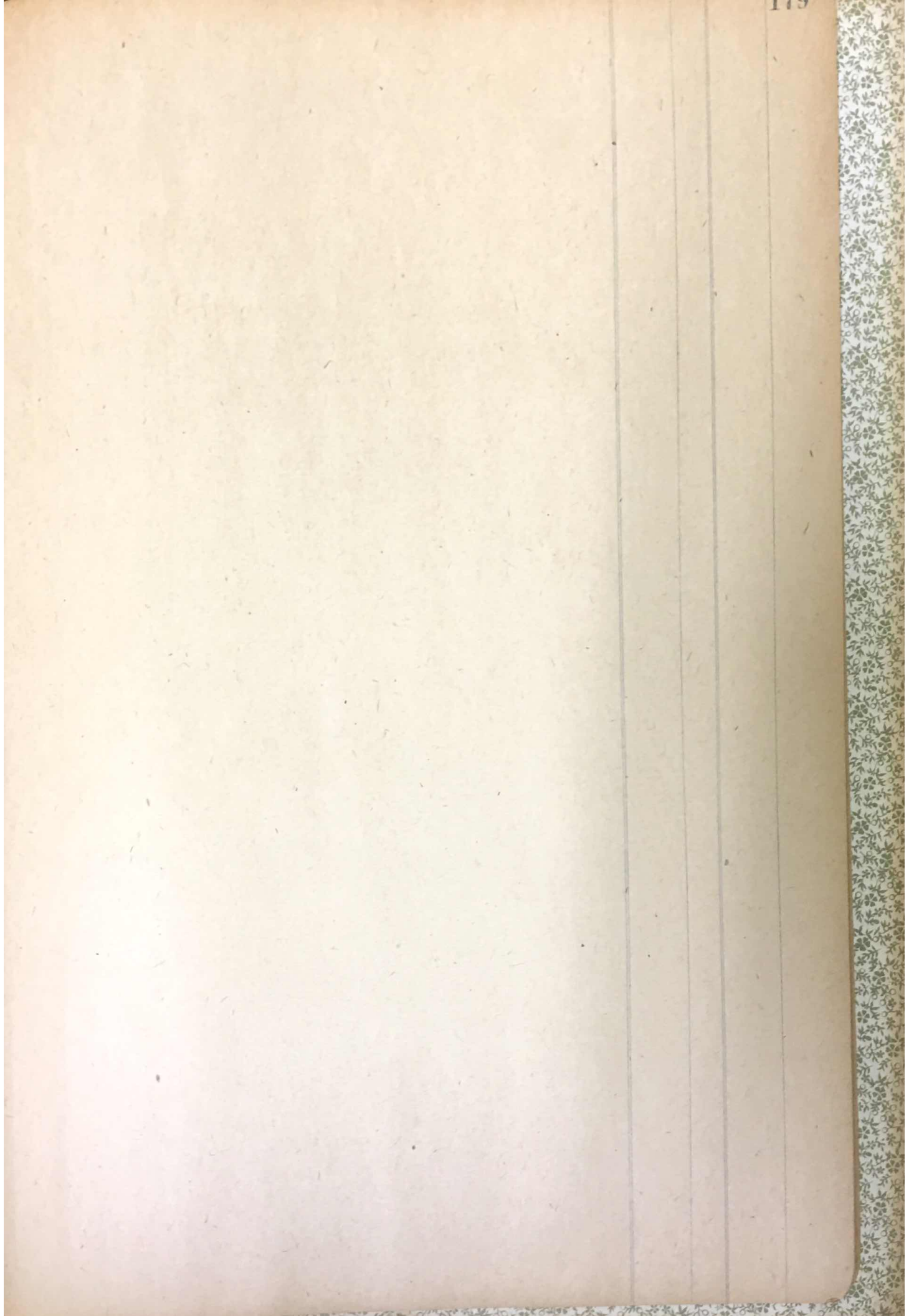
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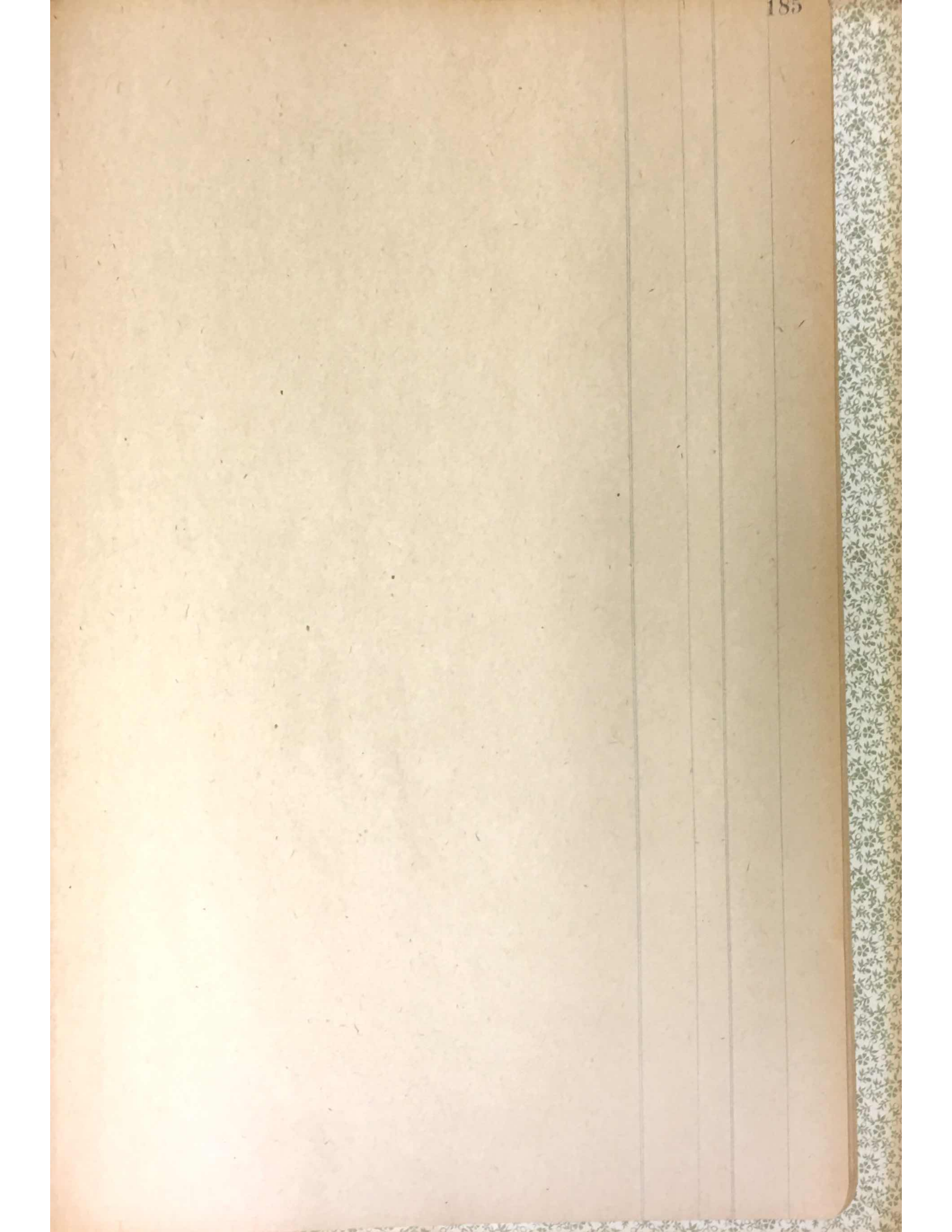
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